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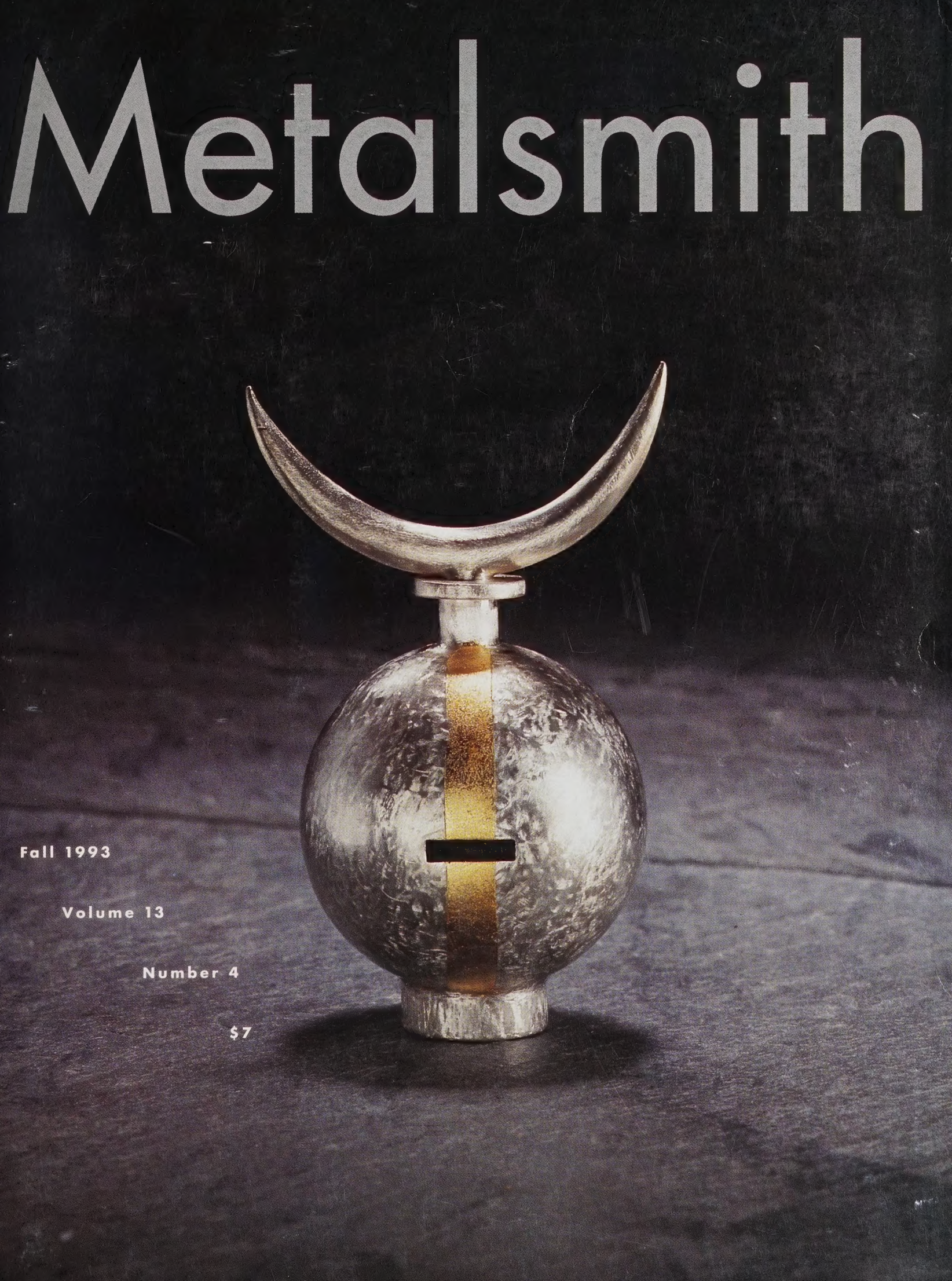

Fall 1993

Volume 13

Number 4

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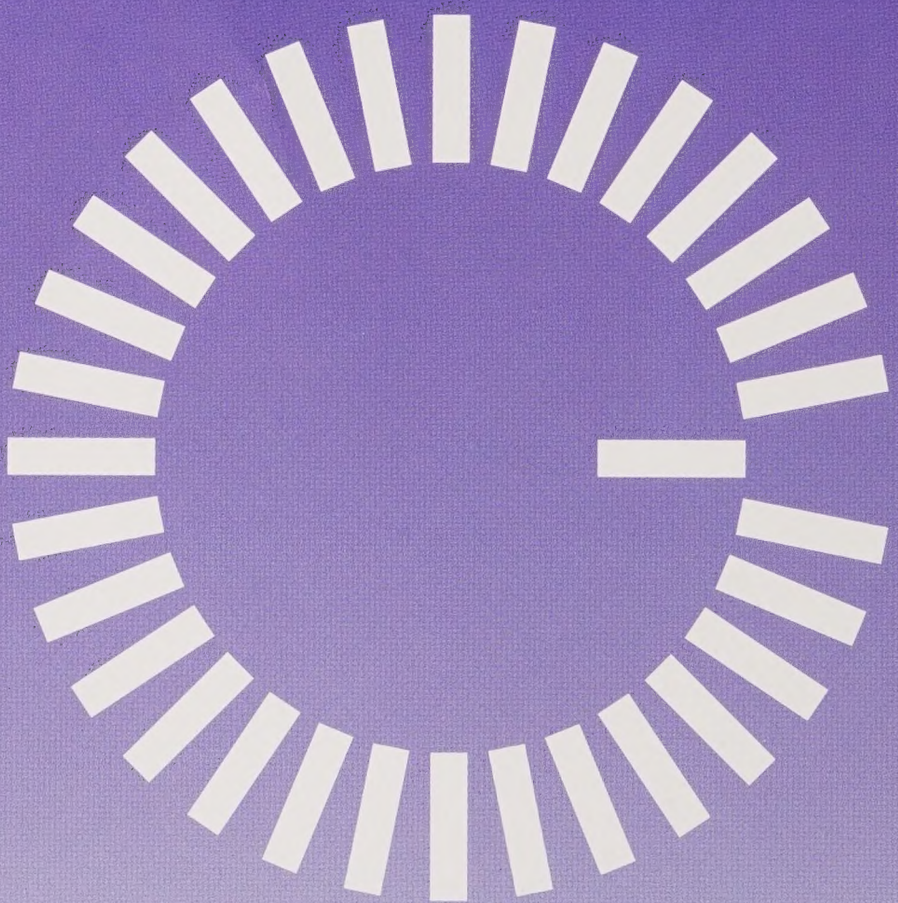

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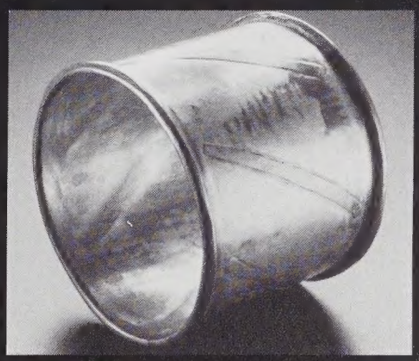

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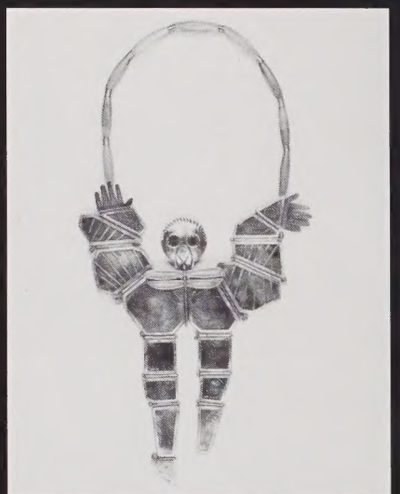

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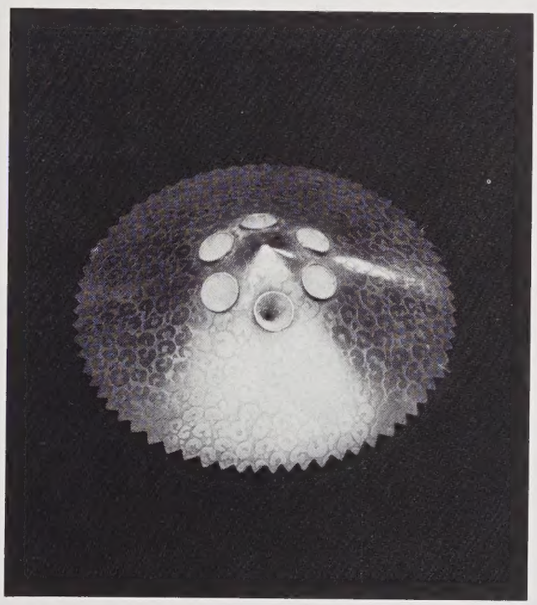

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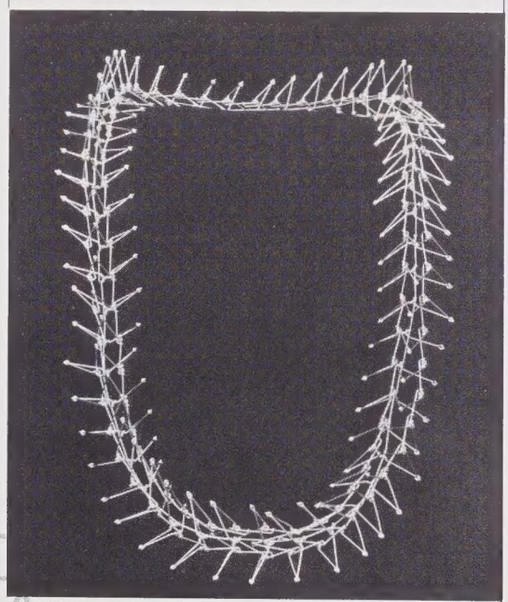

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Editorial

A few weeks ago I realized that I had seen, within a twenty-four hour period, some of the earliest forms of metalwork ever produced and I had also talked with a contemporary metalsmith who was using a computer to aid in the design process. And even before the mind boggling implications of those two events had been processed by my travel numbed brain, I found myself at the SNAG conference in Cincinnati. At that conference a number of people both formally and informally raised the question: "What is it about the disparate and at times even mutually exclusive practices of metalsmiths/jewelers/body adorners that unifies them as a group?"; or if "unifies" seems to be too optimistic and utopian: "What is it that the readers of *Metalsmith* have in common?" (I think that as the editor I was supposed to have an answer.)

At the time it seemed that there were as many opinions as there were people at the conference. Some of those opinions were either un-articulable or simply untenable. But many more of the ideas I heard discussed were careful, considered, and, even when contradictory, thoughtful and intelligent enough to be possible answers. I thought back to that day a few weeks earlier. What did the exquisite goldwork of ancient Ur share with a three dimensional model of a pendant rendered on a computer. Even once that computer model has been turned into something more "real" by an artist, will the resultant object have any connection to the quivering, gold diadem which had mesmerized me for a quarter of an hour?

I don't know, yet.

As I see more and more work, as I talk to increasing numbers of committed, dedicated individuals interested in the magazine and what it attempts to present, I am excited by the possibility of never directly answering those questions posed in Cincinnati. I relish never having to refuse coverage to an artist and his/her work because it doesn't meet some arbitrary criteria decided by either myself or a panel of experts. And while I am constantly attempting to define excellence and achievement in the field, I rue the day that I would be forced to reject a body of outstanding work or a discussion of enticing ideas because the boundaries of metalsmithing have been so narrowly defined as to not allow for constant and persistent re-evaluation.

I hope that the magazine's title always has an implied question mark at the end: *Metalsmith?*. I want to be able to ask as many questions as the readers of this publication ask of me. And if together we think that we are reaching a consensus of opinion, would someone please send me a postcard of that diadem and a computer disk containing the design of their next piece?

Frank C. Lewis

CORRECTION

At the time of the publication of the Summer 1993 issue of *Metalsmith,* photo credits for the images in the article "Lisa Norton: Objects for Inscribing a Vernacular History" were unavailable. Please note that the credits should read: *Ornamental Sheet Metal Object,* p.14 and *Sheet Metal Project,* p.22 were photographed by Donald A. Norton. *Product with the Influence of Custom,* p.20 was photographed by Robert M. Huff. *Studying Lost Time,* p.16; *Pray for Rain,* p.18 and *Torso of a Young Man,* p.21 were photographed by Mike Laurance.

Contents

Fall 1993
Volume 13 Number 4

Departments

Editorial 4

Recent Sightings 6
by Bruce Metcalf

From the Bench 10
by Martha Glowacki

Above
Jamie Bennett
Red Scroll, 1993
oil, polymer on paper
enamel, electroformed copper, wood
See page 42

Cover
Didi Suydam
Pendant/Object, 1993
sterling silver, 23k gold leaf
1 7/10 x 1 1/5 x 1 1/5"
See page 20

Barbara Stutman
3 Tampon Holder/Brooches, 1993
magnet, wire, brass, spandex,
tampons, spool knit, knitting, crochet, sewing
19.5 x 21.5 cm; 9.5 x 18 cm; 7.5 x 18.3 cm
See page 44

Features

Robert Lee Morris: Rebel With a Cause 14
by Dorothy Spencer

The natural geometries of Didi Suydam 20
by Frank C. Lewis

Moche Metalwork: Mastering the Materials 26
by Clare Kunny

European Notebook 34
by James Evans

Reviews

Borne with a Silver Spoon 38
by Kathy Buszkiewicz and JoEllen Stevens

Ruudt Peters 41
by Gail Brown

Jamie Bennett: The Domestic Distance 42
by Susan Barahal

Albert Paley 43
by Lanie Lee

Barbara Stutman: Plotting Our Progress 44
by Jennifer Salahub

Pat Flynn 45
by Matthew Kangas

Documents Northwest The PONCHO Series 46
by Dana Standish

Robert Ebendorf 48
by Dorothy Spencer

Recent Sightings

BY BRUCE METCALF

If you can't say anything nice . . .

There is a distinct crafts culture in North America. After WW II, it grew from workshops where craftsmen and craftswomen taught each other techniques, from craft fairs where a new marketplace was developed, and from art schools and universities. This culture was conditioned more by face-to-face contact than by writing and reading, and evolved in small communities that, at first, weathered glacial indifference from the public. One could imagine the craft world as a circle of covered wagons in some late-night Western movie, banded together for cooperation and common protection. While swapping recipes or fighting off the bad guys, you don't criticize your neighbor: You make nice. What was once good manners has now become entrenched, and the culture of craft is guided by a rigid etiquette of polite behavior.

This culture affords everybody inside the community a common ground. We can all talk shop, trading tech tips and information on new materials or suppliers. We can share the "gee-whiz" admiration for sophisticated technique, which may not be recognizable to an outsider. There's a national network/grapevine, relatively open and accessible, through which contacts are made and information is shared. And, of course, there's always a certain amount of gossip for sheer entertainment. The homey roots of the community still serve us well.

However, the habit of never openly criticizing a fellow craftsperson has an unfortunate side effect. In a culture that prescribes niceness as a primary virtue, it's very difficult to raise public criticism, even if the opinion is widely shared. Over a few beers, or around a lunch table, craftspeople freely complain about the products and behavior of their colleagues. But if you say the same thing in public, watch out. People will begin to say (privately, of course) that you are not a nice person. In fact, people will be so shocked by the transgression of polite behavior, they might not hear what you have to say at all, but simply concentrate, instead, on their outrage that the rules have been broken.

I learned that lesson in the fall of 1992, when I assembled a panel at the Chicago New Art Forms Expo to discuss the question of quality in jewelry. One of the panelists I chose was Keith Lewis – who has already made a reputation in the pages of this magazine as a "bad boy" and left-wing moralist – because I knew he would be fearless and blunt in his criticisms. At the same time, I knew Keith could articulate a clear reasoning for whatever rebuke he might deliver.

One of the icons of modern jewelry that Keith criticized was Stanley Lechtzin's famous "Photo Cameo Brooch 56D". The object, which is a very complex construction of carved acrylic plastic and electroformed metal, depicts a nude woman embedded in a transparent organic form. (The piece is reproduced in Untracht's *Jewelry Concepts and Technology*, in Plate 23-1.) Keith started out by calling the piece "especially ugly", in which opinion he is not alone. He then continued with a more rational line of reasoning: "What is left is a messy baroque peepshow that can best be understood via a retroactive feminist analysis. Feminism, since this piece was made, has dug...into how, frequently, social roles and limitations are reinforced by seemingly benign practices. Looking at this piece, and many others, in a feminist light, can elicit insights that underscore the sexist subtext of much jewelry in our culture. 'Art Jewelry' too, can serve that subtext and indeed this piece is a primer in sexism – utilizing borrowed turn-of-the-century imagery of woman as the devouring poisoned flower, the *fleur de mal;* and adding very little, stylistically or conceptually, to the meaning of jewelry."

I should point out that I believe Lewis's argument is questionable – it is by no means certain that "Photo Cameo Brooch 56D" actually represents a "devouring poisoned flower", and it is highly debatable that the piece contributes little to the meaning of jewelry. Lechtzin's brooch was a culmination of an ongoing experiment in changing the acceptable scale of jewelry, and in adopting certain industrial technologies to the production of modern jewelry. Ugly or not, and sexist or not, it still represents an important historical moment in American art jewelry.

However, the audience did not calmly examine the flaws in Lewis's argument. Instead, the reaction was highly emotional. A few people immediately stormed out of the lecture hall in anger. Later, several of Mr. Lechtzin's former students attacked Keith Lewis, one even suggested that he wasn't qualified to criticize jewelry because he didn't have his Master's degree yet. A gallery owner called me to complain at length about the event, although she could not recall what Lewis actually said. These individuals chose to question the critic's personality, his integrity, and his credentials. Deflecting an argument away from the merits of the case toward the possible flaws of the critic is called an "ad hominem" attack, and as such has no basis in logic. But its emotional appeal is very strong, especially for those who feel offended.

Tactics like that are employed by people who can't agree to disagree. Shocked that some upstart has the nerve to criticize their teachers, mentors, or masters, they attack the messenger rather than analyze the message. Honest criticism is recast as social transgression, and productive debate is pushed aside. Such reactions remind me, once again, that the crafts culture prefers to "make nice" rather than deal directly with hard issues.

There is no shortage of hard issues, and hard criticism is a useful device to deal with them. Unfortunately, too many in the crafts community still think that criticism is always a personal attack. I suppose it's only human to be paranoid about those who disagree with you and to imagine that they must have nasty motives. But in my experience most people merely want to assert their own opinion, or sometimes to ask a question. Disagreement and criticism should be invitations to debate ideas. The community of jewelers and metalsmiths can be large enough, and generous enough, to tolerate a multiplicity of ideas. We don't have to act out the part of the angry parent, slapping the wrists of those who say something that isn't nice. This community needs to grow up. We need to learn how to disagree.

Bruce Metcalf is a metalsmith and a writer on crafts, who resides in Philadelphia.

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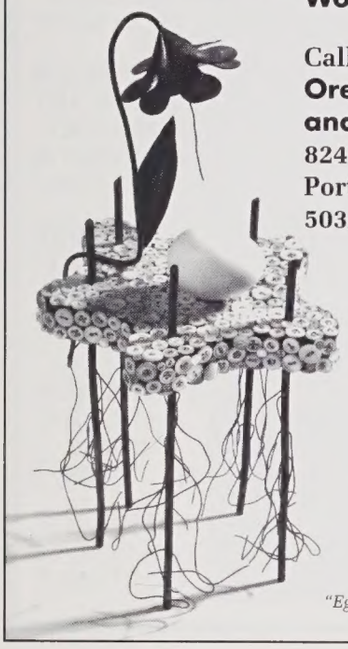

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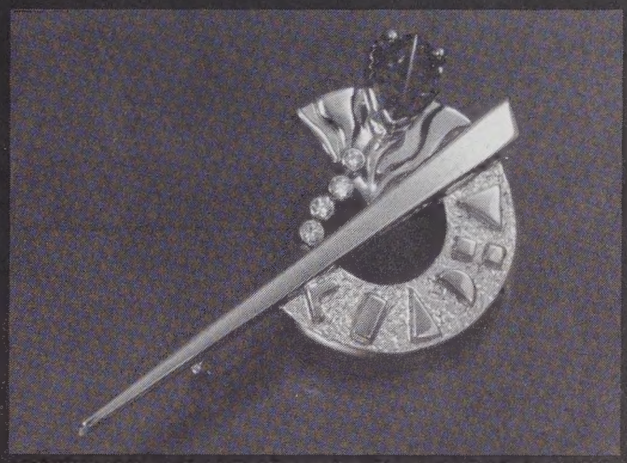

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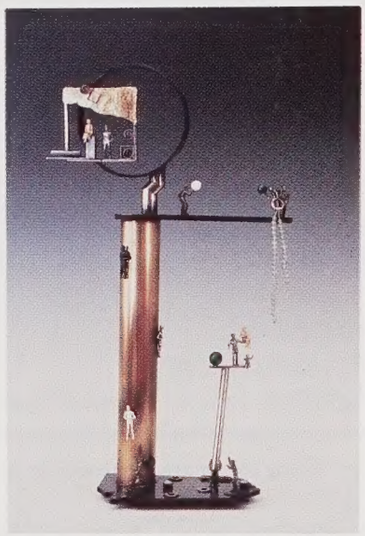

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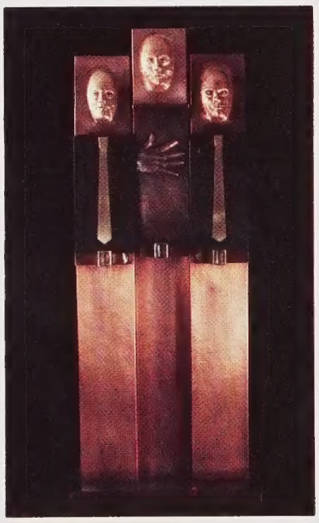

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From the Bench

(to the factory floor)

BY MARTHA GLOWACKI

During April and May of 1993 I was a resident artist at the Kohler Company factory in Sheboygan, Wisconsin. The experience has changed the way that I think about myself as well as giving me new insights into my work.

Since 1974 the Kohler Company, a large international manufacturer of plumbing fixtures acting in conjunction with the John Michael Kohler Arts Center of Sheboygan, has sponsored artists' residencies in their foundry and pottery factories. Artists who are interested in the program are encouraged to develop proposals for work that they hope to accomplish during a residency. Accepted artists are given studio space and housing plus access to factory equipment, materials, and personnel for the duration of the residency period.

For a metalsmith accustomed to small scale casting and metal enameling a foundry residency at Kohler offers many intriguing possibilities for larger scale work. The foundry casts brass as well as several different types of iron. Artists can cast medium scale work in brass and up to bathtub size and larger in iron. Artists also have access to Kohler's enameling furnaces where cast iron bathtubs and sinks are enameled by hand with giant forks and enamel sifters. I decided, after touring the enamel shops at Kohler many years ago that I would apply for a residency at some time in the future.

The residency certainly allowed me to produce work that I couldn't have managed to do any other way. When learning a new process, I need the time to experiment with materials and the freedom to sometimes fail. Because materials were supplied as part of the residency I didn't have to worry about the usual high cost of foundry materials and time and this allowed for experimentation. Artists are also allowed to use most of the factory facilities, including industrial-size machine tools, welding and metallizing equipment. When I was in the factory, at times I felt like a child who had been given a free pass at the local amusement park: there were more tools and processes available than I could possibly try during my stay. Yet, I also knew it would be hard to go back to my own studio where the machine tools are not as good and where a lot of processes are done more slowly.

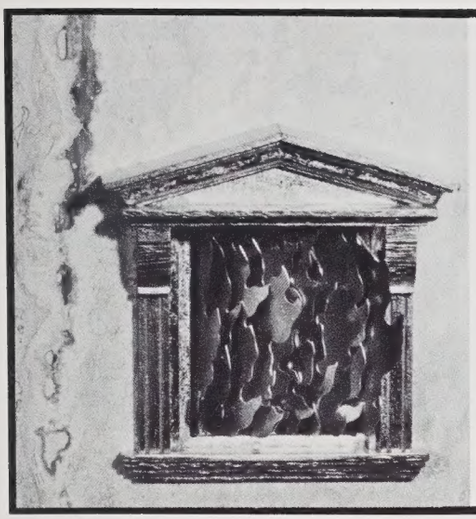
One benefit of most artists' residencies is that the artist gets uninterrupted, concentrated work time. That was the case at Kohler. Along with the other artists, I worked twelve or fourteen hours a day, leaving only when I was hungry or so physically or mentally exhausted that I thought I might have an accident if I stayed longer. It was a l uxury to have so much time to work and I found personal satisfaction in the fact that I could keep up the grueling physical pace.

Another aspect of a residency that most metalsmiths would enjoy are the opportunities to learn about processes. Although I knew a lot about investment casting before my residency, I didn't know much about the multi-part sand molds used at Kohler or about working in cast iron. I found that most of the Kohler employees were generous in sharing technical information, especially when they noticed that I listened carefully and followed their advice. Some parts of foundry practice, like traditional pattern making, will probably become lost arts as computers and automated processes take over and I feel fortunate to have talked with artisans who still make wood and metal patterns for casting and those who do loose molding in green sand. As a person who takes pride in doing things well and in knowing technique, I could appreciate these employees' technical skills as well as the obvious pride that they took in their work.

The complex production processes in the factory were fascinating. Much of the foundry work is still done by hand and involves teams of people working together quickly and with great concentration. Since all of the processes are dangerous to some degree a lapse in concentration can lead to serious accidents. Many processes involved elaborate tooling that has evolved to make newer procedures fit into a turn of the century factory building. One of the more complex examples is the production facility for Kohler's enamels, which are made on site from raw materials. The three story maze of machines that turns silica, oxides, etceteras into finely ground enamel colors reminded me of the countless workers who must have contributed ideas about how to further refine the process.

Above: Martha Glowacki, at her Kohler Arts-Industry residency, May 1993

Continued on page 12



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Working in a large factory where the emphasis is on efficient, quick production made me think a great deal about how process relates to my own work. The contrast between my working methods, which involve experimentation and contemplation, and the fast pace of factory production was enlightening. I found that my own pace quickened when I was in the artists' factory studio in close proximity to constant production activity. I also realized that quiet work time (a rarity in a factory) is necessary for my own creative thought. One of the valuable lessons of a factory residency is to learn how to combine the efficiency of the factory with the contemplative, less-structured atmosphere of an artist's studio.

What I will remember most about the residency are things that the experience taught me about myself. When I arrived at Kohler I was not sure if I would be able to cope with the situation. The scope and complexity of the factory were initially overwhelming. I had worked with power tools for a long time, but I had never worked in a factory nor did I have the more traditional background in sculpture which would have taught me how to use things like hoists and air-powered tools. At Kohler I also had to use all of these tools plus things such as fork trucks and power sand mixers. Although it was a temptation to hide out in the artists' studio space, I soon learned my way around the factory and became adept at finding out which employees were willing to help me learn what I needed to know. I am proud that I was able to feel self-confident and reasonably self-sufficient in the foundry after only a few weeks.

Before the residency I was also concerned that, as a woman, I would be in a tiny minority in the foundry. Out of the hundreds of employees who currently work in the foundry (not counting cleaning and clerical staff) only three are women. I was worried that I would be hazed, ignored, or laughed at while I tried to work. To the contrary, I was treated with consideration and taken seriously once I had demonstrated that I was willing to work hard and that I was ready to listen to advice. Most of the men with whom I came into contact assumed that I had a basic knowledge of tools and a native intelligence as well. This was a welcome change from my typical experiences at the lumber yard and the hardware store. Perhaps my position as a woman artist in the Kohler foundry was made easier by the many women artists who had preceded me and proved themselves capable and responsible. Whatever the reason, I was pleasantly surprised by the way I was treated. I was also surprised at how many employees took an interest in what I was making, asking questions and visiting the studio space to follow my progress on the pieces.

A final point of interest to me was that I was able to see from the inside how a large, heavy manufacturing operation works. The social hierarchy of management, foremen, and crew, the extreme physical demands of much of the work, and the need for tight security measures, all represented a different world for me that was in sharp contrast to my less-structured life as an artist. In retrospect, I came home from my first artist's residency with much more than new cast iron pieces. The experience of working in a factory helped me to sort out, once again, why I chose to be an artist in the first place.

Artists who are interested in more information about the Kohler Arts-Industry program should write for an application and brochure. The address is: John Michael Kohler Arts Center, 608 New York Avenue, P.O. Box 489, Sheboygan, Wisconsin, 53082-0489.

Martha Glowacki lives in Sauk City, Wisconsin and teaches at the University of Wisconsin-Madison. She is presently a member of the board of the Society of North American Goldsmiths.

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Robert Lee Morris is a one-man revolution in the contemporary jewelry industry. What first comes to mind when you hear the name Robert Lee Morris? It's hard to pin down a single image regarding this man. His innovative jewelry designs from the middle '70s are certainly still a dominant force in the field. But there have also been handbags, belt buckles and accessories, table top designs for Swid Powell, Elizabeth Arden cosmetic cases, and a list that continues to grow month-by-month.

Robert Lee Morris, the entrepreneur, is one possible description. But it's one that would overlook what is probably the most important segment of his life. And that segment is Robert Lee Morris the gallery owner, collector, and supporter of the notion of jewelry as art to wear.

In the following interview, which took place several months ago in his atelier that overlooks the skyline of New York City, Robert Lee Morris talked about his views on collecting and the need to support the work of artist/jewelers. He also spoke of the "jewelry as art" debate, its problems, its potential, its future. Finally, he provided an innovative definition of himself as an artist/craftsman.

Robert Lee Morris

Rebel With a Cause

Interview by Dorothy Spencer

DS. Let's talk about where the idea of "jewelry as art" came from with regard to your career.

RLM. I began exhibiting at the Sculpture to Wear Gallery in New York City in the early '70s. It was a stable of artists that included Picasso, Braque, Calder, Max Ernst, and Man Ray. They did jewelry as a sort of after dinner hobby. But all the jewelry at Sculpture to Wear was either produced in limited editions in ateliers where the artists had total control over the design and creation of the pieces, or it was the efforts of the individual artists, like Calder, who made the work themselves.

It was truly a remarkable assemblage of work by artists who were very famous for work other than jewelry. But, and this I feel is very important, the transition from one medium to the next was wonderful. These artists were able to translate perfectly the sensibility, the innate creativity and world view that they brought from large-scale painting or sculpture into the jewelry that they created. There was no loss of artistic concept or input. Jewelry was truly represented at Sculpture to Wear as art and art was jewelry.

Consequently I learned at a very early age the difference between craft and art. No matter what a piece is made from – glass, metal, ceramic – when the primary idea that comes from it, first and foremost, is its artistic concept, and there's an intellectual punch to it, then it's art. When the primary concern is about an object's craftsmanship, about the material and how it was put together, the intellectual or artistic concept becomes a secondary concern, and that makes it a craft.

This problem of craft versus art used to come up while I was still at Sculpture to Wear. Very often students, many of which were graduate level, from various design schools would show their work to the dealers.

But the problems that most often arose were that these students were very frustrated because they had been taught every technique known to man but didn't know what to do with it. They were having the worst time figuring out how to express themselves, and they would be told that although their pieces were made very well, they didn't say anything.

DS. So what do you call yourself? Artist? Metalsmith? Sculptor? Designer?

RLM. In the beginning I made a decision not to spend a lot of time worrying about that. Is my work art? Is my work not art? People should just do their work, do their best and not worry so much about what category they fit in. I feel that the worrying makes you self-conscious and your work becomes market driven instead of being driven by something inside.

I think it's dangerous to call yourself an artist. I think it's fine if other people call you an artist. So when you ask me what do I call myself, I call myself a designer. I design all day long. I design jewelry, flatware, handbags, belts, accessories. I design packaging and I think about designing cars and yachts and things that have speed to them.

I also think that I design with a strong, artistic content. I have a world view: a point of view and a style that is very important. I have a very distinctive style.

I feel that as an artist it is one of my duties to help teach people how to look at things in a new way. And that's really what being an artist is all about – helping people to see that which is before them that they can't see because either it's too obvious, or it's just not there.

Works by Robert Lee Morris. All photographs by Teresa Misagal.

So when I collect jewelry it's very often with that in mind. These are the artists who I think are responsible, in one way or another, for having helped raise people's ability to see – their work is also provocative and raises issue, without relying heavily on technique.

DS. Why did you open Artwear?

RLM. Except for the Fairtree Gallery, also in Manhatten, which was open around the time of Sculpture to Wear, there weren't any galleries that just exhibited and sold jewelry. The Fairtree Gallery was a multiple craft gallery. I started Artwear in 1977 when Sculpture to Wear closed. I had to open my own gallery because I didn't relate to any existing establishment.

At the time that I opened the gallery I only showed one-of-a-kind pieces, and limited editions. But unlike Sculpture to Wear I choose to show relatively unknown jewelers. I didn't like the idea of building a business based on already-famous people.

I felt that there were plenty of people like myself around, newcomers, who believed that their jewelry was their art form. So I began to ally myself with people who had a strong conceptual basis for their work. I guess I became a champion of artists who used jewelry as their medium of expression.

But by the end of the '70s I had to stop taking new people into the gallery. I felt I couldn't represent more than 25 or 30 artists. So I started spreading the word "Go open your own gallery." The more galleries there are out there, the more we have a field. One gallery does not make an entire industry. I would love some competition.

Look how many painting and sculpture galleries there are out there. Look how many places there are for other art forms such as theater workshops and dance workshops. But how many jewelry galleries are there or have there been at one time?

DS: Let's go further with this. There are many large and famous museums, just in this country, that do not have jewelry in their collections. And for the most part, the ones that do, have period pieces from Tiffany or the Wiener Werkstatte or the like. Very few show contemporary jewelry and even fewer acquire pieces. Why is that?

RLM. For one thing there are very, very few galleries out there. As an industry we are minuscule. We don't have much clout. There are not many of us doing this thing, yet there is some support. The American Craft Society has always been very supportive of all the crafts. And it's probably better business to spread yourself a little wider.

When you open a business it's risky to focus on just one area. So, if you have an area for glass, and one for ceramics, and one for furniture, and one for jewelry, chances are you're going to survive.

Glass, ceramics, and furniture have all made it into the museums – much more consistently than jewelry. I'm not sure why these areas seem to have more support than jewelry but I think probably there might be more talent in those areas, more power in those areas.

Nothing could make me happier than to see museums start to collect more jewelry. But then again I don't blame the museums. There's not a lot out there that I would collect if I were a museum curator. I would collect Tone Vigeland and Robert Ebendorf – I think that there are perhaps a dozen, maybe two dozen people who have made real contributions to this field. And their work stands on the same level as that of any artist working in any area.

DS. About the collectability factor: Do you think that someone who could afford to go into a gallery such as Leo Castelli's or Mary Boone's and purchase something, would have trouble going into a store such as Artwear and buying a piece as if it were a painting or a piece of sculpture? Should this difference matter?

RLM. It matters a great deal. The jewelry collectability issue cannot be compared to the collectability of a major painting by a major artist. The people who buy Lichtensteins or Kellys or Tuttles are buying into a market that is as established as the gold or diamond market. It has been established world-wide through places such as Christies or Sothebys. And even today, sculpture is still not valued as much as paintings.

The precedents have been set by such sales as Van Gogh's Irises. So the concept of fine art being more investable has already been proven to be true. You do not hear of a Robert Lee Morris going at auction, a piece that was designed in 1969 and made of brass, for $150,000. You do hear of paintings from the same period going for five to ten times more than that. You might hear of a Calder necklace going for $50,000 or maybe, even a little more.

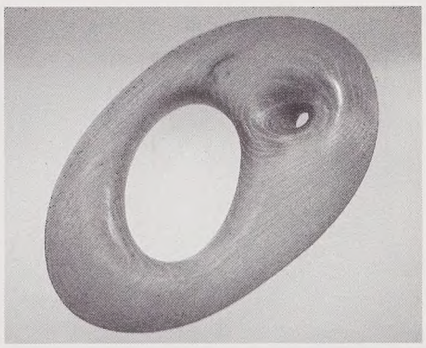
It's possible that we are too young a field to be compared to the fine art market. Even though jewelry is more ancient than painting, in terms of the concept of jewelry as art, it's a relatively new idea. Lalique was one of the few people to create art jewelry in the late 19th century. But by that time Rembrandt was already collectable.

And also, we're not talking about fine jewelry – diamonds and gold. We're talking about jewelry made of non-precious materials by conceptual artists. These are people who work with twine and rubber and silk and string. This is a very new idea and I don't know if the world is ready for it yet. So we must be patient and wait for our turn in history.

DS. When did you start collecting?

RLM. As a gallery owner and curator of exhibitions, I've had an incredible opportunity to look at people's work. I started acquiring pieces shortly after I opened Artwear. It started off with trades. Then, as my business began to strengthen, I began to buy more and more pieces. This, in part, was because some artists needed the money to keep them going so I would buy their pieces in order to show my support for their work.

I can remember showing people for two or three years in a row who didn't sell anything but I continued to show them because I believed in their work and felt that they made a statement.

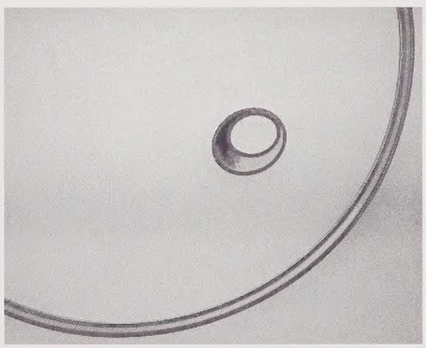


Pavel Opacensky, RLM Collection

Then there were also times when I just had to have the work. Each situation was unique because Artwear as a gallery has always had a very focused point of view. It was always easy for me to select from any of the artists I represented since their work fit within the same philosophy.

By 1988 I had collected enough significant pieces to install a very impressive exhibition which we did on the mezzanine at Artwear. It was our 10th anniversary. One half of the mezzanine was my collection of jewelry by artists other than Ted Mueling. On the other half of the mezzanine was just work by Ted Mueling. Simultaneously, on the ground floor I did a retrospective of my own work which covered over twenty years.

DS. You mentioned that if you were a museum collector you would collect Tone Vigeland and Robert Ebendorf plus maybe a dozen or so others. Whose work have you collected? You've already mentioned Ted Muehling.



Susanna Heron, RLM Collection

RLM. Tone Vigeland is, in my opinion, the supreme example of an artist who has chosen jewelry as her medium. She makes one of a kind pieces that are very expensive but not necessarily precious. I think of her as one of the leaders in the field of art jewelry. Her pieces reflect the spirit and angst of the Viking culture. There is this strong, moody image that comes out of every piece she produces. I believe that some day her work will be in the museums along side Ellsworth Kelly.

There are really strong elements in my collection that also are pretty much the tripod that has been Artwear for many years. Ted Muehling, myself, and Cara Croninger. We form the three legs that have held up, with all the other artists fitting somewhere in-between us, in their own niches.

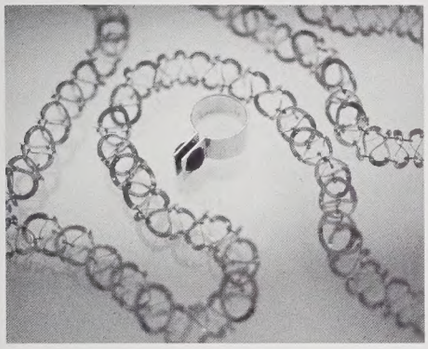
Cara has a wonderful color sense coupled with her use of plastics and sculptural forms. She has a shamanistic sensibility and Ted's is ethereal. He has a melancholy ability to transform any material into something completely new and delicate with a poetic sense to it. And then myself with metal – metal sculpture – mechanical stuff.

That's the foundation of my collection. Then I have pretty equal amounts of pieces from people I don't even represent anymore to people who aren't even making jewelry anymore but who are continuing to make strong statements. Douglas Ferguson is an example of this direction. He has incredible energy but has started to evolve into other areas, and no longer does the painted mesh and leather.

I also have early Hans Appenzeller when he was part of the conceptual jewelry group in Amsterdam – pieces such as his Foam tubing collars and bracelets and so forth. I have a lot of pieces from the stable of artists that showed at the Dutch Gallery Sierra Jomerie Ra in Amsterdam. I have pieces from some of the early English designers, Caroline Broadhead and Susanna Heron.

So my collection, even though it has historical perspective, is mostly what I've brought in through Artwear. This includes some international movements which I have shown in the gallery. I have pieces by Thomas Gentile, the Yugoslavian designer, Pavel Opacensky, and Giampaolo Babetto.

DS. With the size of your collection, coupled with this extraordinary space, have you thought about putting all of it on display, to create your own museum, so to speak?



Giampaolo Babetto, RLM Collection

Hans Appenzeller, RLM Collection

RLM. When I first began to build this place I thought about taking one room and creating a museum-like space. It was a way of bringing the collection out of the boxes, suitcases, and the trunks, out of the vault, and putting it all on view. But since this is a working atelier, the only people that would see it would be my staff and buyers. So I have plans to show it but it's on hold for the time being.

DS. So what plans do you have for the collection?

RLM. First, I want to document the collection by simply photographing every piece and, hopefully we'll be able to some day turn them into a book. Next would be to move towards creating a foundation that would enable us to put the collection into a public access space here in Soho. It would be a permanent installation similar to the DIA Foundation.

And, associated with that would be a book store that would house jewelry books – all the best jewelry books so that it would be a jewelry resource center. And this is my big dream and my big plan that I hope to accomplish within the next ten years.

Every artist I represent, and have ever collected deserves their own book. Anyone who wants to collect anything likes to support that with a publication. It gives it a validity and credibility. So, hand-in-hand with the installation of the collection there would have to be the publication of these books.

One of the exciting things about our current exhibition program at Artwear is that we're finally starting to document them with catalogs.

DS. At present you are still probably the most visibly recognized supporter and advocate for the "jewelry as art" medium. In addition to your dream of a museum, what is going to continue going on in this field?

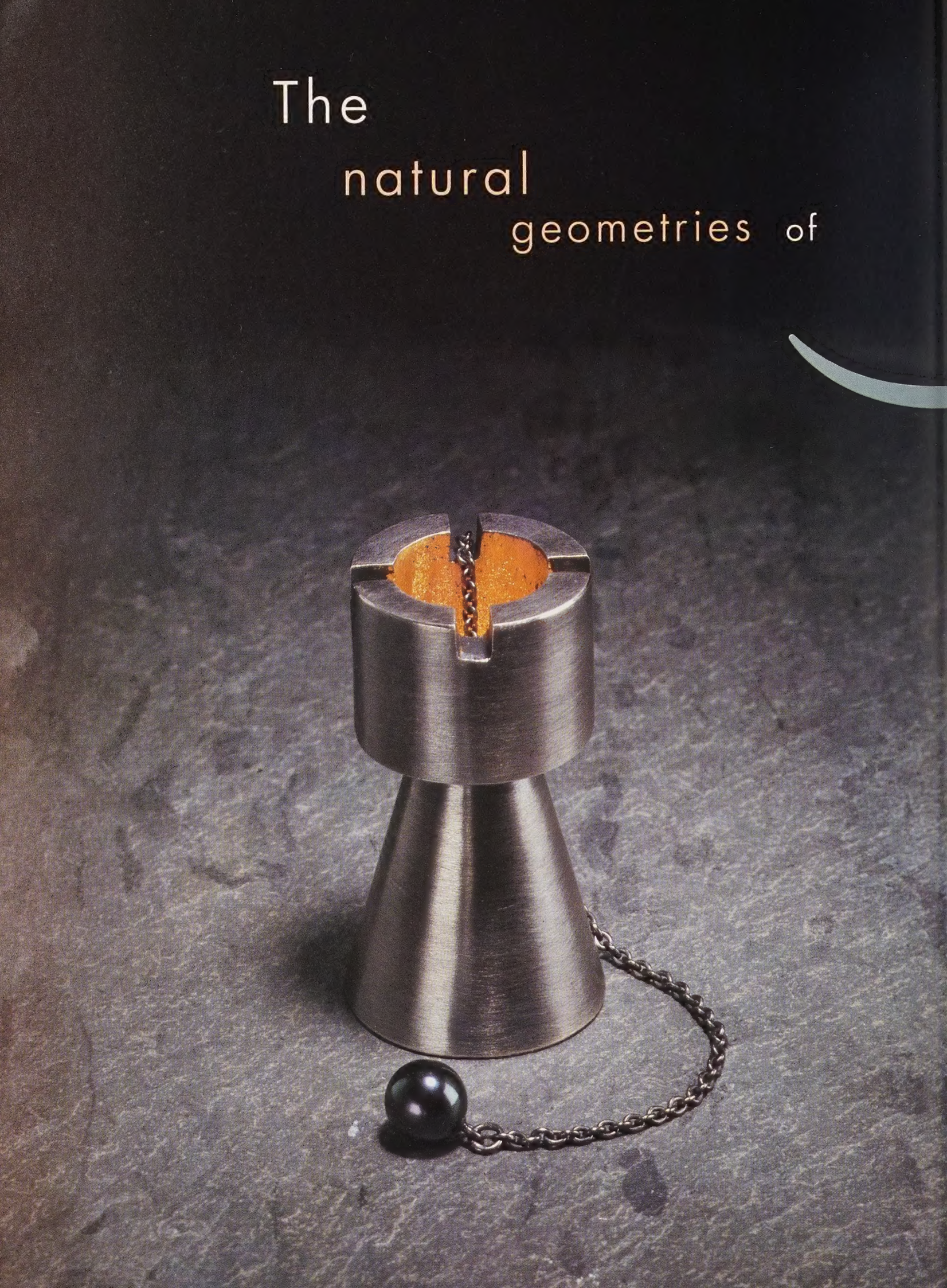
RLM. Artwear is a small part of my company. That is why it is strong and still surviving. If it were to exist entirely on its own, it would have been gone by now. So, Artwear has been my biggest charity. When people say that you have to support the arts, I have been for over fifteen years. Especially now that the economy is still down. It's very important to maintain and keep those doors open because now is the easiest time to collapse and let go.

Coupled with the fact that we are exhibiting pieces that are really very difficult to sell, I feel I owe something to my public which has come to think of Artwear as a source for exciting, new and innovative jewelry. I think it is important that people know of the constant support for a field that doesn't have a lot of other support. It's sad that there are so very few galleries that focus on this field. I wish that more collectors would get involved.

I like to look at things from an anthropological viewpoint which is, that everything that we make and everything that we leave behind are artifacts. Between my own work and that of the work I have collected over the years, I would like to think that I have contributed a great many artifacts.

Dorothy Spencer is a writer living in Philadelphia.

The natural geometries of



Didi Suydam

by Frank C. Lewis

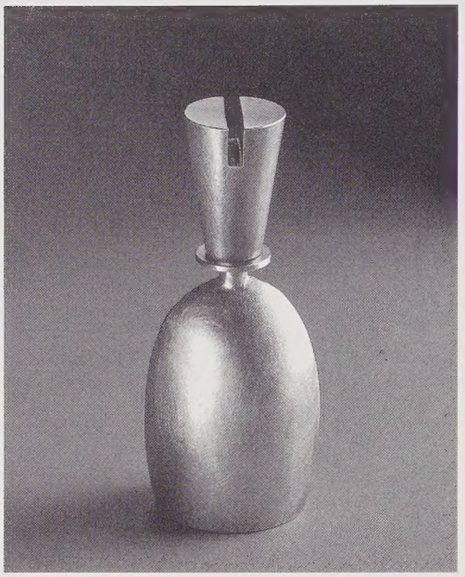
The grave of the German poet and polymath Johann Wolfgang von Goethe is marked by a simple sphere. It may seem curious that a man who has been called one of the most brilliant people to have ever lived is honored by such an unimposing monument. Yet, that marker speaks quite specifically to the intellect of the modern period, which Goethe helped to engender. Like many others of his time and today, Goethe looked longingly to the simplicity and purity of the past though he realized that humankind's greatest achievement would be in a union of past and present and a merging of the elemental and the intellectual: the bridging of our irrational nature to the rational state which was the sole privilege of humankind. Thus that marker – simple, mathematically perfect, the shape of a child's toy and the symbol and sign for the world which we inhabit, suggests Goethe's attempts to reconcile what he perceived to be the opposites of our nature, to speak to both the achievement of our culture and our longing for a lost state of innocence and purity.

A similar kind of romantic intellect and longing seems to be at play in the work of Didi Suydam. At first sighting Suydam's works appear to be inert little objects, sculptures resting in muteness, containers in simple and almost pure geometric forms. Yet even in their stasis they encourage interaction. The silver, almost satiny surface, created by sandpaper rubbed in repetitive circular motions, invites a caress. Delicately textured areas of 23k gold leaf assure a soft sparkle when the piece is finally moved from rest.

The artist came to metalwork as a sculptor, seeking to simply learn techniques for working various materials. However, at RISD in the mid '80s the focus was on jewelry. Not only did this curriculum force a consideration of smaller, more intimate forms, it also offered the opportunity to develop a different kind of field or backdrop for the display and experience of the finished work. The artist began to see that the wearer's body offered more than a canvas or a completely neutral environment. It offered an interactive space, one that in its movement revealed even the most elemental of shapes to have numerous sides and views. Furthermore, the active participation and choices of the wearer assured a broader arena of appeal, ranging from aesthetic appreciation of form to the immediate and sensual responses concomitant with the wearing of jewelry.

Metalsmithing techniques also had a rhythm and cadence of production that seemed more in sync with the artist's own pace, unlike the movements necessary for creating sculpture on a large scale. This almost therapeutic repetition, the careful working of forms with a planishing hammer and the slow even swirl of garnet paper, had the same calming rhythm of process that the artist found in what she still calls "the peaceful rightness" of the forms.

Pendant/Object, 1993
sterling silver, 23k gold leaf
1⅘ x 9/10 x 9/10"



Yet even though seduced by the cadences and processes of craft, Suydam continued to look beyond the bench for her sources and inspiration. Employment at a New York based fine arts gallery exposed her to new image painting, a movement which reduced cups on a tabletop, galloping horses and swimming figures to almost essential forms. The simple iconographies of artists such as Elizabeth Murray, Robert Moskowitz, Lois Lane, and Susan Rothenberg addressed a tension between a shape and its environment and this concern seemed to Suydam to be a source of fruitful exploration in jewelry. A trip to Italy for a semester in her senior year exposed the artist to examples of the lasting permanence of the simple architectural shapes of both Roman and Renaissance architecture. The organization of complex figural compositions into solids placed on a perspectival grid by 15th century painters such as Paolo Uccello and Piero della Francesca offered a logic and a framework for the reduction of complicated shapes to their essential volumes.

Once sensitized to the ubiquity of these forms the artist encountered them throughout her purview of the history of both Western and non-Western cultures. Even hats, ranging from the conical headdresses of the Pharaohs on Egyptian steles, to the turbans found in Ottoman miniatures to the homburgs of contemporary Europe, caught her eye and seemed to speak of the human's desire for pure and elemental configurations.

Like other artists, Suydam had and continues to have an interest in the varied forms and iconographies of non-Western cultures, though Suydam's borrowings seem more sensitive than that found in the work of many of her contemporaries. Instead of appropriating cultural forms wholesale, as if Western culture has no rich iconography or spiritual values and traditions of its own, Suydam finds in certain artifacts those shapes which seem to link cultures, shapes which are so basic as to be shared across the divide of both language and epochs. The artist looks carefully at objects from ancient Egypt, Medieval Europe, and Africa, among others. She then distills from these varied images and shapes a commonalty, an essence, the seemingly timeless and universal shape that suggests fish, bull, jug, hat, or dwelling. Yet the artist does not merely copy the geometrically perfect shapes of the cylinder and the cone nor does she reduce the variety of nature to a geometrically limited vocabulary. Instead she uses the simplified forms as elements in an alphabet, combining these few letters to create a rich though still elemental poetry.

Far left
Pendant/Object, 1992
sterling silver, 23k gold leaf

Left
Pendant/Object, 1992
sterling silver, 23k gold leaf

Right
Pendant/Object, 1992
sterling silver, 23k gold leaf

The well crafted works demand the heft of the hand. One must roll them in the palm like weighty river stones, receiving comfort from the firm but surprisingly light shapes. And these shapes can be easily and powerfully perceived with closed eyes and by shutting one's hand around the form with no fear that anything will break or snap. Like a fine container the pieces demand physical interaction. They are never just an object to wear.

Yet, for all of her interest in the sculptural and tactile appeal of the pieces, the artist has never lost sight of the fact that in adornment it is the backdrop and the interaction of the body that has traditionally encouraged the rich, sensate interaction that is the realm of jewelry and Suydam has employed many traditional strategies to insure such an experience.

In her early pieces, necklaces and brooches, in spite of their sculptural "purity", were still meant to placed on the landscape of the body. The positive and negative spaces of object and wearer interacted. The wearer's movement caused a pendant to swing, or a brooch might flash in the light or occasionally disappear into its surround. More recent work however has sought other ways to encourage and even force an interaction between both the landscape of the body and the conscious physical activities of the wearer.

Many of the newer necklaces have equally significant elements in both the front and the back. Sometimes symmetrical and balanced in weight and relative size, these elements create an equilibrium between front and back, though each piece reaches a different stasis as it is worn by distinct individuals. Cones, miniature towers and minarets, and small jug-like forms roll across the body, swing to and fro and with a more active and quick movement the pendant may, for a moment, flip upward, the heavier base twisting above the point where object joins chain or cable.

When at rest, certain necklaces and pendants appear to be vials or mysterious containers of sacred unguents. Only after picking them up does one realize that the chain is contained within. There is a calming and soft "zing" that sounds as the chain is moved in and out of its holder. That song and its rhythms are intended to add to the ritual-like activity of placing a necklace over the head.

Far left
Pendant/Object, 1992
sterling silver, 23k gold leaf
4 x 1 x 1"

Left
Pendant/Object, 1992
sterling silver, 23k gold leaf
3½ x 1⅛ x ¾"

Right
Pendant/Object, 1993
sterling silver, 23k gold leaf

While this appeal is undoubtedly related to Suydam's quotation and appreciation of historical forms of jewelry which were used for ritual and religious purposes, it speaks more elementally, I think, to our desires for forms that seem capable of containing and holding the secrets of the absolute. And these are secrets which the modern period particularly seems to desire. In fact, even after the pendants and necklaces are emptied of their chains and hanging freely about one's neck there is still a feeling that the containers may continue to hold something, a kind of force, similar to a magnet's pull or a heavy plumb bob's resolute and magical attraction to the exact center of the earth.

While the artist will not assign specific meanings to her almost archetypal forms, she hopes that a patron's choice of a particular work is determined to a large degree, by some genuine feeling of connection with the object. In fact, even a healthy degree of cynicism does not keep most people from being affected by the ineffable appeal of Suydam's surfaces and forms.

There is too the chance that the works do speak to some unconscious if not inexplicable desire in us all. Many of the shapes have both a visual and tactile relation to a child's first toys: a ball, a rattle, the simple wooden forms that let one build architectures of fancy and dreams. The horn-like projections of many of the pendants, the simple fish, bird, and mollusk shapes of pins and earrings, all of these must have some atavistic appeal to our collective past which are no longer verbalized or even specifically recalled.

Such simplicity of form does not however result in works which are quickly exhausted in their appeal. Suydam's geometries always lead one back to a place or time before formal language, when meaning was understood at the level of experience rather than communication. At the same time, they convey an almost futuristic purity of form. The works rest, like Goethe's sphere, in Sphinx-like silence, seeming to contain within their planished and softly sanded walls some bit of the knowledge and meaning which the past obscures and posterity holds for some future time.

Frank C. Lewis is a critic, art historian, and the editor of Metalsmith.

FIGURE 1

Moche Metalwork

MASTERING THE MATERIALS

BY CLARE KUNNY

All that glitters attracts both the museum visitor and the archaeologist. Whether one is looking at tastefully displayed objects in museum galleries of ancient American art or assisting on an archaeological dig in north coastal Peru, the sight of gold and other polished metal objects commands ones attention. First it is the visual beauty of a gold object, the warm reflective brilliance that astonishes the viewer; but with further looking and some inquiry it becomes the technical mastery involved in making the object.

Metalworking in the ancient Americas had a modest but early beginning. Small pieces of gold foil, dating from 1500 BC, were found at a grave site in the southern Peruvian Andes. At the same location some metalsmith's tools, a stone anvil and hammers, were also found. The modest remains of gold underscore two characteristics of ancient Peruvian metalworking evidently established in 1500 BC and which continued through the next three thousand years. First, the simple process of hammering the gold into thin sheets was from the beginning the most widely used technique of working gold and other metals in ancient Peruvian cultures, and it would remain so for the next three millennia. Second, the gold foil was found, along with beads made of lapis lazuli, in a young man's grave; thus, indicating the early function of gold as a precious material to accompany the dead in the grave, and into the afterworld. The mortuary function of gold, as well as its symbolic associations, seems to be an integral characteristic of ancient South American cultures. Exquisitely crafted objects of gold, silver, and mixed metals have been excavated from royal tombs located throughout southern and Meso America, spanning in time the three millennia leading up to the European contact in the sixteenth century.

Evidence indicates that the technology for working metals began in the southern Andean region of Peru and spread north into Colombia. By 400 BC, elegant goldwork was being produced in the northern centers of culture in South America. Over the next 800 years the practice of metalworking continued to spread northward, reaching the Central American Isthmus by way of the Caribbean route from Colombia around 400 AD. Major centers of gold production were established in the Central American Isthmus where objects of a distinct style were crafted for the next four hundred years. Metallurgy did not reach ancient Mexican cultures until the end of the first millennium AD. However, finely crafted metal objects, dating from the late 15th century from Monte Alban in Oaxaca, indicate Mexican smiths had mastered the same techniques employed by their southern neighbors, yet with a marked regional style. Each region and culture emphasized and excelled in different techniques throughout the ancient Americas but there was a general similarity of workmanship.

Gold and silver worked in Mexico is best documented in the verbal, eyewitness accounts of Cortez and his men. Along with these accounts there are numerous 16th century chronicles providing excited descriptions of the New World's cache of shimmering gold and silver that was entering into Europe. There was enthusiasm for the New World bullion from melted objects as well as for the pieces preserved in gold as curiosities and art in royal collections. Inventories of objects obtained by the conquistadors for the King of Spain list the myriad gold and silver pieces brought across the ocean for the King's inspection and possession.

It is worth comparing our contemporary reaction to these masterful creations with those of the Europeans upon first viewing the New World treasures which were on display in Spain and Flanders from the 16th century on. Cortez sent Charles V a selection of objects along with a letter explaining that since the pieces were so beautifully crafted, he had forwarded them intact for the King's consideration and appreciation instead of immediately smelting them. By the 1530s precious metal objects began arriving from "New Granada" (Peru) along with pieces already being held in the King's collection from "New Spain" (Mexico). Another example of 16th century appreciation is Albrecht Durer's written reaction to the gold he viewed in King Charles V's collection on display in Flanders. Durer, the great German artist, was the son of a goldsmith and he wrote that he had never before seen such wonderful, heart-warming, artistic things. He found the objects astonishing for their cleverness of creation. Craftsmanship was one aspect of these pieces admired by 16th century Europeans, who realized the techniques employed to create them in the New World far surpassed those used in Europe at the time. Another aspect that impressed the Europeans was the marvelous attention to detail displayed in the accurate renderings of natural forms and demonstrated by many small metal sculptures of lizards, birds, insects, and animals.

A small, 4¼ inch long, pampas cat elegantly crouches in the display case of Moche art in the Art Institute of Chicago. (FIGURE 2) The cat is posed in a natural manner, with legs tucked close to the streamlined body, and head and tail pointing upward. When you see this small sculpture, the vital, quick nature of the beast is immediately understood. Even though the sculpture is monochromatic gold, the maker has illustrated the coloration of the cat by indicating the spotted fur with grooved outlines marking the dark patches on the cat's body. This amazingly lifelike creature is one of seven, nearly identical crouching pampas cats made around 400 AD in the Lambayeque Valley of north coastal Peru.

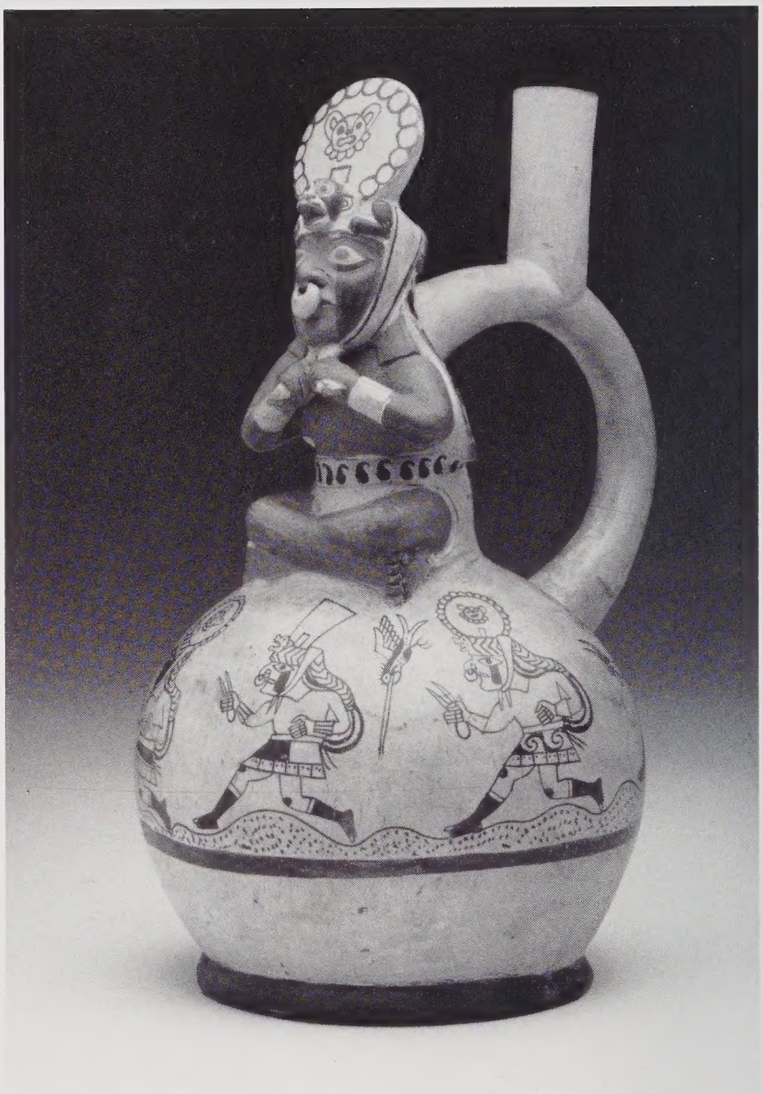
The cat in the Art Institute collection, small as it may be, is made of 12 individually cut pieces of hammered metal alloy. This alloy combined small percentages of copper and silver with a majority content of gold. (Ancient American metal objects are most often made of alloys.) Metalsmiths understood the advantages inherent in the use of alloys, for mixing metals stretched the use of the more precious gold and silver and also created an easier material to work. Ancient American metalworkers were quite aware of the fact that mixed metal content significantly lowers the melting point of the alloy. After the metal was hammered to an even, delicate thinness, the 12 individual pieces that make up the Art Institute's cat were cut, assembled, and then edge-welded into a crouching feline form. Each of the seven felines was made individually; no molds or matrices were used to duplicate the form. At the time of production the seven gold pampas cats were probably grouped together on a string to make a dazzling necklace!

ABOVE, FIGURE 2
South America, Peru, Moche Culture
Figure of a Pampas cat, 400 BC - 100 AD
hammered and soldered gold, 10.8 CM l.
Restricted gift of the Alsdorf Foundation and
Primitive Art Purchase Fund, 1970.420
Photograph © 1993, The Art Institute of Chicago,
All Rights Reserved

RIGHT, FIGURE 3
South America, Peru, Loma Negra,
Cerro Vicus area; Moche Culture
Mask, 1st – 3rd Century
gilt-copper, 8.5 X 10 CM
The Metropolitan Museum of Art,
Gift of Jane Costello Goldberg,
from the Collection of Arnold I. Goldberg, 1980

Gold, silver, and copper were reserved to make ritual and luxury goods for the wealthy and powerful in Moche society. While Moche metalsmiths continued the more than a thousand year old technique using hammered sheet metals, they also employed sophisticated metallurgy that was introduced into the smith's repertoire during Moche times, 200-800 AD. Examples of some of these techniques are: the use of alloys, electroplating by bathing the metal alloy in an acidic solution in order to cause gilding or silvering of the surface, and lost-wax casting. Technology was highly advanced, but surprisingly simple tools were used by Moche metalsmiths. Stone or metal hammers and anvils were used for hammering, lung power with the use of blow pipes (not bellows) provided air to stir the fires needed for smelting, annealing, and casting, and electroplating was achieved using a chemical solution.

The Moche metalsmith not only possessed technical knowledge, he also clearly understood the potential available to him to transform metals into a variety of objects through technical manipulation. These metalsmiths had an extraordinary ability to manipulate metals, taking two dimensional sheets and transforming them into intricate three dimensional sculptures. The stiff materials of copper, silver, and gold became flexible in the hands of these craftsmen; pieces were joined by crimping, tab and slot, and edge welding. And a base metal of copper could be turned into a shining surface of warm gold or cool silver by electroplating, to give the appearance of an object made of pure precious metal. Gold and silver were the preferred metals of the Moche elite who possessed many objects made of these metals.



ABOVE LEFT, FIGURE 4
South America, Peruvian, Moche Culture
Vessel with seated Moche ruler and an emblematic Pampas cat, c. 100 BC - 500 AD, ceramic
Buckingham Fund, 1955.2281
Photograph © 1993, The Art Institute of Chicago, All Rights Reserved

ABOVE RIGHT, FIGURE 5
South America, North Coast, Peruvian, Moche Culture
Vessel representing a royal messenger
c. 100 BC - 500 AD, ceramic, 27 x 19.7 cm
Buckingham Fund, 1955.2291
Photograph © 1993, The Art Institute of Chicago, All Rights Reserved

The ruler seated on the square throne (FIGURE 4) is accompanied by a pampas cat and he wears a short tunic made of metal platelets. His wristbands, earspools, large necklace, and double-disc headdress were most likely also made of shining metal. He is literally clothed in symbols that display his high office; the clothes and ornament make the man. The gilt copper head (FIGURE 3) served as a headdress insignia worn by a high ranking official. Gilded, silvered, gold, and silver objects were exclusively made for and worn by the elite and almost all precious metal was worked to create status emblems and ritual objects to indicate office, and luxury items for dress and ornament.

In FIGURE 4 the pampas cat reclining at the ruler's side is an additional symbol of the man's status, for the feline was a ubiquitous symbol of power in the ancient Americas. In the world of Moche, as seen in their art, the pampas cat is frequently depicted in association with rulers and other people of elevated position. The display of gold and silver ornaments, and the cat, symbolically connected the ruler with natural forces essential for humankind's daily existence. Often in Moche art, rulers, military officials, and priests were associated with animal alter-egos; in FIGURE 4 the protective powers of the lord are symbolized by the pampas cat. (Also look at FIGURE 5 in which each runner has an animal head insignia on their headdress affiliating the person with a cult or a ruler) As for the metal accessories and clothing, the gold and silver associated the individual with the sun, a life-giving force of nature deified by most ancient American people. A lord wearing gold and silver ornament would literally shine. The sun's brilliance was imitated and reflected by the metal's qualities to visually connect the wearer with the life force.

In the Moche landscape the mountains to the east were a sacred place. Constantly in view on the distant horizon the majestic mountains were the origins of the sun and of waterways which supplied waters to the coastal rivers where the Moche lived. Mountain rivers provided fresh water to irrigate the coastal farm lands, and the alluvial rich rivers of the highlands were the source of gold. Thus the Moche respected and depended on the mountains as providers of these precious highland resources. Moche lifestyle was dictated by the natural environment. These hearty and talented people, who lived in the Moche River valley from the beginning of the first millennium through the seventh century AD, developed into an influential and formidable cultural presence in north coastal Peru. They spread their culture through military conquest, extending north along the coast to the Lambayeque River valley and along the southern coast to the Nepena River valley (FIGURE 1). Life flourished in a geography composed of desert lands flanked by the Pacific Ocean to the west and the Andean mountains to the east. Desert terrain is indicated on the round body of the ceramic vase of FIGURE 5 where the runners are shown traversing a sandy, undulating ground. Life was only possible in the coastal deserts where rivers dissected and fed the arid land.

Moche life and philosophy are recorded in their art. Customs and ideas are represented in an engaging and realistic manner in modeled or painted clay vessels and sculpted metal objects. The objects illustrate a world, long vanished, in which we see the way people look, their manner of dress, day to day interactions, and sacred rituals. A startlingly lifelike mask of copper, (FIGURE 6) modeled into an accurate description of a man's face not only exhibits proportional features, but the details of bushy eyebrows and intense, wide-staring eyes. The Moche, like most other ancient American cultures, did not develop a written language; instead they left us a vivid visual record of themselves. It is from this visual record along with information gained through recent scientific excavations, that we are offered a better understanding of their world.

Information regarding social structure and evolution of the Moche is coming to light with evidence recovered from recent tomb excavations in the Moche river valleys. Since the Spaniards arrived 500 years ago, "gold diggers" have been searching for precious metal objects and other valuable antiquities buried with the dead. In the past six years Moche tombs have provided the richest supply of superbly crafted metal objects ever found in ancient South American sites. Until 1987 most Moche ceramics and metal objects had been removed from grave sites without proper scientific documentation.

The Metropolitan Museum of Art in New York city has one of the largest collections of Loma Negra metal objects. In their display cases one can see the finely crafted nose ornaments, earspools, necklaces, headdress insignias, and banner emblems made of gilt and silvered copper from this site. Stylistic comparison and scientific analysis of objects like these are used to date them around 300 AD and identify the region of origin. Taken from Loma Negra graves in the late 1960s, the pieces must have come from a royal tomb due to the use of gold and silver, and the high quality of metalworking. The nose ornament (FIGURE 7) combines gold and silver, beautifully contrasting the reflective cool and warm surfaces of the two metals. In combination with the color variation the smith enlivened the nose piece by placing six spiders in relief to fill the rectangular format, and surrounding each creature with small circular dangles. Any slight movement would set the ornament and the face of the wearer aglitter.

Nose ornaments were an essential element of ritual attire in ancient south America and a high percentage of Loma Negra objects are nose ornaments of all shapes, sizes, material compositions, and manufacture. They were worn hanging from the septum, thus covering the wearer's mouth. In fact, the gilt-copper head of FIGURE 3 would have originally worn a miniature nose ornament; his open mouth bearing teeth would not have been seen. The six-spider nose piece would have been worn as part of an elaborate outfit to distinguish the wearer from commoners and to symbolize the person's association with natural forces and possibly specific ceremonies. The spider motif was associated with sacrifice in Moche iconography.

Until 1987 many questions surrounded Moche metal objects, and other examples of Moche art and culture. In the case of the Loma Negra pieces, who owned and wore these exquisite ornaments and jewelry? What rank in society was the dignitary who was buried with such fine metal pieces? What combination of earspools, nose ornaments, necklaces, eceteras were placed in one grave? What other objects or persons accompanied high ranking officials in their final resting place?

BELOW, FIGURE 6
South America, Peru, Moche Culture
Copper mummy mask, hammerd copper with incrusted shell eyes, 20 CM h.
Gift of Mr. and Mrs. Nathan Cummings, 1960.900, Photograph © 1993, The Art Institute of Chicago, All Rights Reserved

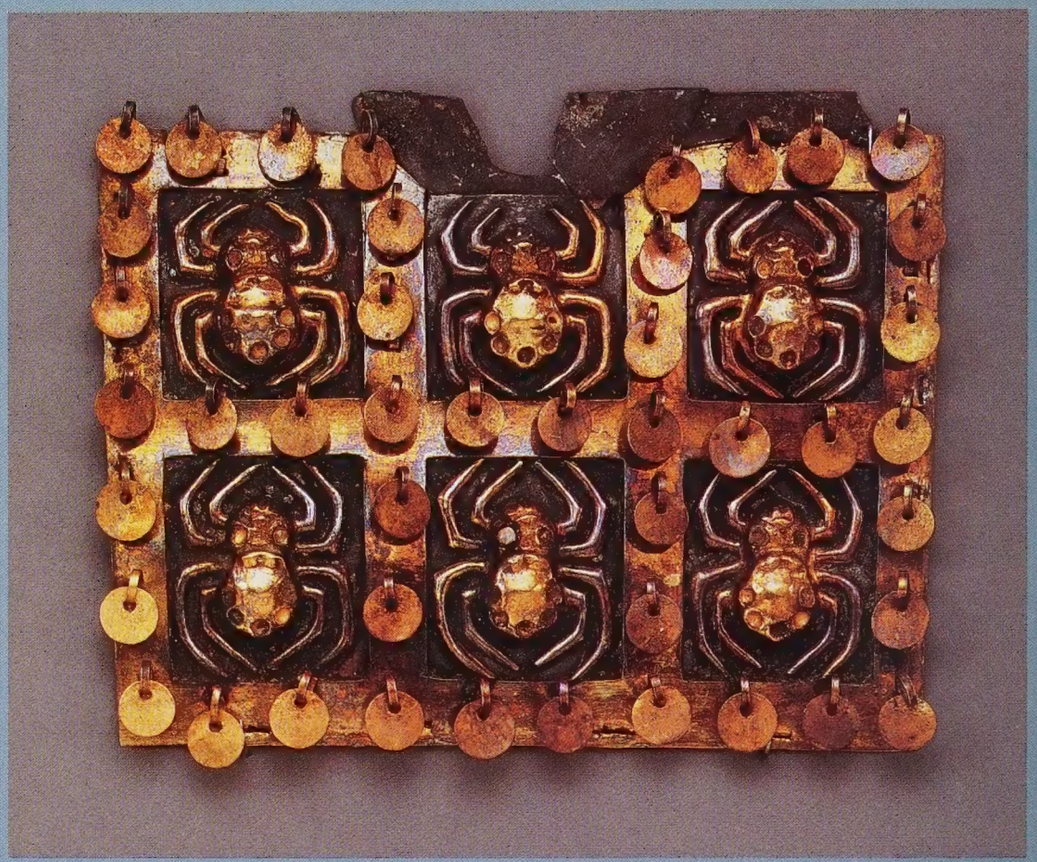


FIGURE 7
South America, Peru, Loma Negra,
Cerro Vicus area; Moche Culture
Nose Ornament: Spiders, 1st – 3rd Century
gold, silver, shell, stone, 2⅝" h.
The Metropolitan Museum of Art,
The Michael C. Rockefeller Memorial Collection,
Bequest of Nelson A. Rockefeller, 1979

FIGURE 8
South America, Peru, Loma Negra,
Cerro Vicus area; Moche Culture
Nose Ornament, 1st – 3rd Century, gold, 5" h.
The Metropolitan Museum of Art,
The Michael C. Rockefeller Memorial Collection,
Bequest of Nelson A. Rockefeller, 1979

A good number of these questions have been answered with information gained from carefully conducted scientific excavations at the Lambayeque and Jequetepeque river valleys, south of Loma Negra. Since the late 1980s and continuing today, there have been a number of tomb excavations conducted by archaeologists in the central Moche region. Peruvian archaeologist, Walter Alva, has been directing excavations at Sipan for the past six years. His focus has been a low-lying funerary complex made of adobe bricks. It seems the complex was built in phases over several generations. Within the structure archaeologists have discovered three major tombs, and possibly more remain yet to be found. Each of the major burials excavated has contained the remains of a Moche dignitary, complete with fine dress, fancy jewelry, ritual emblems of office, luxurious offerings, and human attendants. Two lords and one warrior-priest were unearthed, each placed within a private chamber at a different level within the complex; possibly they represent three generations of Sipan's Moche dynasty.

At Sipan, each official was prepared for the grave and afterlife just as he had appeared in official ceremonies in life. The quantity of exquisite metal objects in each burial is astounding; these were indeed the graves of the highest ranking officials of Sipan. Abundant assortments of jewelry of all combinations of alloys and gold and silver were placed in layers on and around the body. Within one burial were found several headdresses (some embellished with exotic bird feathers), numerous necklaces of three-dimensional miniature sculptures of peanuts, and human, animal, and fantastic heads, and numerous earspools, bracelets, and nose ornaments. Finely woven textiles, worn as shirts and placed over the body as banners, were embellished with metal platelets and disks. The textiles created layers that dressed and wrapped around the body. Emblematic objects such as sacrificial knives, rattles, conch shells, and jewelry were placed within the layers both below and above the body in an apparantly precise manner. Special attention was given to the head, crowned with a headdress, encircled by several large necklaces, flanked by several pairs of bright, shining earspools, and encased in a mask of hammered gold pieces in the shape of forehead, chin, eyes, cheeks, nose, and mouth. The nose piece from Loma Negra (FIGURE 8) in the shape of bedecked human head will give you an understated idea of how the human countenance was concealed by gold ornament, presenting a superhuman golden visage. The dignitaries were smothered in fine metal adornments. With this lavish preparation the deceased could enter into an existence where their identity and status would not be mistaken.

Contents of the Sipan mausoleum reveal many cultural characteristics of the Moche, social structure, political/religious hierarchy, trading practices, and simply the function of many fine metal pieces. The function of many Loma Negra pieces is now more specifically understood as part of an elaborate burial cache. The discoveries have allowed Moche scholars to look at similar objects, initially viewed out of context, and now through comparison place them in a historic timeline and within the Moche's cultural evolution.

It has been apparent in viewing and discussing individual metal sculptures, that Moche metalsmiths reached, both technically and aesthetically, an extremely high and innovative level of achievement. The Moche people were an accomplished civilization, in all aspects of cultural development. Bearing witness to Moche achievements is the Huaca del Sol (Pyramid of the Sun), the largest remaining structure from ancient cultures in South America. It is a solid adobe pyramid which rises 40 meters high and is at least 350 meters long located in the Moche valley. The colossal structure looms large on the horizon, a human made mountain in honor of the sacred peaks to the east. The Moche were also highly advanced in hydraulic engineering and irrigation which allowed them to cultivate extensive stretches of desert. As sculptors, no other ancient South American artists matched the creative energy and technical innovation of the Moche working in clay and metals. For hundreds of years the artisans, the merchants, the warriors, and the laborers worked in the service of the rulers, priests, and officers in exchange for food and the assurance of political and spiritual protection. The Moche elite were masters of their realm and they nurtured, as well as demanded, high levels of achievement from their subjects.

Now with large quantities of metalwork coming to light from elite Moche tombs, it is evident that there was a great demand for the production of status emblems, jewelry, and ritual adornments. Moche smiths working for the elite were encouraged to excel in their craft because their products served to perpetuate the social hierarchy and ensure the visual association of the priests, lords, and military officers with the sacred powers of nature. It is certain the metalsmiths never sat idle. In Moche society there was no tradition of passing on the luxury items of the royal household to the next generation. Thus, their products were necessary in large quantities as objects for office both in this world and the afterworld.

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European Notebook

by James Evans

The time of seasonal migration is upon the Continent. I am speaking of course of the mass movement of many hundreds of graduates from the myriad number of art and design colleges throughout Europe. Over one thousand will graduate from the United Kingdom alone and as there are no standardized continental academic timetables final degree exhibitions will be on show from early June to late August in most European cities.

The mega-event for British art and design universities and colleges is *The New Designers* an annual exhibition/showcase of the best of this years graduates. Seven years old this year, *The New Designers* is sponsored by various companies and subsidized heavily by the Business Design Centre in Islington. The exhibition brings together an edited version of the national degree exhibitions of the three-dimensional design students from almost every college and university in England, Scotland, Wales and Ireland. It represents the work of over 50 institutions and some 1000 of their current years graduates' work. All this is shown in the wonderful Business Design Centre which is a nicely converted Victorian agricultural building. The exhibition runs from 15 July to 18 July and is a must see to gain an overview of the work of British artist/designers. Most work is on sale and you can also pick-up hundreds of free postcards of the graduates' work. The Business Design Centre is located at 52 Upper Street in the Islington area of London. The nearest underground stop is Angel on the Northern (black colour) line. Since you will be reading this after the exhibition has ended, note the dates for next year as the event will take place at nearly the same time in 1994.

Adele Tipler, *Medusa*, 1993
electroformed, gold plated copper, stones
Photograph courtesy of the
Royal College of Art, Degree Show 1993

While you are in the neighborhood of the Business Design Centre you might wish to venture to the Crafts Council wherein is held its offices and gallery space. For those of you, like me, who miss the old location near Piccadilly – and the more vibrant and challenging exhibitions which used to be held there – the new Crafts Council might seem to be more than a touch institutionalized these days. Still, the Council represents a wide constituency and must be supported for their efforts in the face of an unsupportive government who famously knows the cost of everything and value of nothing where arts funding is concerned.

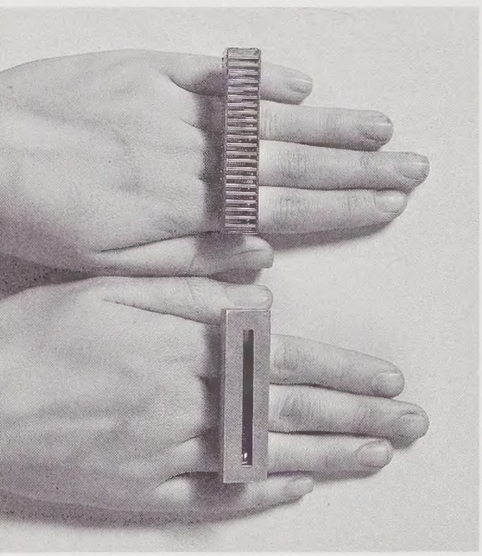
The Crafts Council houses a Picture and Reference Library Gallery and a Gallery Shop and cafe. Admission is free and they are open from 11– 6 and on Sundays from 2 – 6. They are closed on Mondays and located at 44a Pentonville Road. This year their summer offering was an exhibition of Contemporary American Quilts – just in time for the summer American tourist influx!

For your metalsmith guidebooks please note that apart from visiting the Design Centre and the Crafts Council, Islington is a vibrant and up-market area of the city with loads of local restaurants, brasseries and one of my favorite remainder book shops, The Bookhouse, which you will pass on the way to the Business Design Centre. Across the street from the Design Centre you will discover the hip and trendy Dome Brasserie where you can find libation for your thirsty throat. Food is average so proceed further up Upper Street and on Theberton Street you will find Cafe Pasta which is an affordable and pleasant Italian style eatery.

I doubt if Electrum Gallery needs any introduction to readers. Now in its twenty second year this venerable institution, the first of the contemporary jewellery galleries, is still owned, operated, and directed by the inexhaustible (and well-loved) Barbara Cartlidge. Located at 21 South Molton Street (Bond Street Tube) there is a programme of solo and group exhibitions as well as a permanent collection of artists' works and an exclusive collection from the German company Neissing.

In its way, Electrum is a sort of museum of the contemporary artist-jeweller movement of the last 30 years. There are works here by American artists and it should be noted that Electrum hosted the first group exhibition of American goldsmiths more than 20 years ago. You can slake your thirst at the Hog in the Pound, a fine pub on the corner of the street and one that has seen an Electrum post-opening booze-up of every crowd who has appeared to champion, vilify, or trash most of the important names in jewellery of the last four decades. Many an enjoyably vicious review/commentary/argument has erupted here over the years!

Nearer to the West End of London and built at the edge of the Thames is that cultural behemoth the Royal Festival Hall. Running around the building is a pedestrian walkway called Riverside Terrace which will, this year, be an outdoor "World Market of crafts from all over the globe including: jewellery, wall hangings, batik, puppets, masks, clothing, and carvings". This is scheduled to run from Tuesday to Sunday, 12:30 – 7:30, 29 June to 30 August. An easy walk from Piccadilly (one could visit the Institute of Contemporary Art is on the Mall) or take an underground to either Embankment tube stop or Waterloo. Either way one of the world's unique wine bars is to be found at 47 Villiers Street - Gordons' Wine Bar. Established in the 14th century and still damp, mouldy, and dripping from condensation the dining area is lit only by candles and is very much a dank cave at day or night. Great place to lose yourself (or someone else) and enjoy port and sherry from the cask. They are closed Saturdays and Sunday though.



Jenny Lau, *Two rings,* 1993
fine silver, 22k gold
Photograph courtesy of the
Royal College of Art, Degree Show 1993

With confident presumption Munich dubbed itself the city of contemporary jewellery and proceeded to hold loads of jewellery events during April and May. There were several key exhibitions and surveys and though some of these are too late for listing in this column there are still many metal establishments to see.

If you are visiting Munich there are naturally, many great museums and collections to be seen, but the *Metalsmith* community should visit the premises of Turkenstrasse 37 where one will find that survivor of contemporary jewellery galleries, Spektrum, now in its 10th year. It is lovingly run by the knowledgeable and very agreeable couple: Marianne Schliwinski and Jurgen Eickoff. Here one will find a permanent collection, rotating exhibitions of contemporary work, and catalogues of international exhibitions. It is often quite difficult to purchase catalogues – especially once an exhibition has closed – and a service such as this is to be welcomed and supported. Galerie Ra in Amsterdam which will be covered in a later piece, also has such a service. As of this writing, there is an exhibition of the work of Michael Becker until early July and Spektrum also represents artists such as Georg Dobler, Hermann Hermsen, Daniel Kruger, Ruudt Peters, Peter Skubic and Robert Smit among others. Spektrum is open from 1 – 6:30 on Monday to Friday and from 11 – 4 on Sundays. A look at the business hours will confirm your possible suspicions: They need the mornings to continue their own independent roles as professional artist/jewellers. I can attest to their expertise, professionalism and on a more personal note, their warmth and friendliness.

Spektrum, too, is located in an interesting cafe and independent shops area and there is plenty of choice for the aficionado of coffee, pastries, German beer and wine while visiting the area. It is also close to the student quarter and that wonderful public park, The English Garden. In fact, I find Munich a wonderful walking city – interesting architecturally, its Bavarian history all up-front, full of amenities on a human scale and very clean and elegant. Mind you, MONEY, is writ large everywhere and prices reflect this.

Hard by, also, is the Munich Academy with its eminent jewellery department which for years was lorded over by the great Herman Junger. Many of the pre-eminent artists in contemporary German jewellery have been graduates of the school and now that Professor Junger has retired the tradition continues with the inauguration of a new professor, Otto Kunzli. His many visits to the United States as visiting lecturer, exhibitor, and agent provocateur in the metals community make him no stranger to many of the readers of this magazine. And how about this - if accepted to the post-graduate programme the tuition is state-subsidized (read "free") and you can take up to 7 years to complete your studies. An enlightened government policy what! But be warned, only a very few are accepted from an internationally recruited pool of applicants.

If you have a rail pass you might want to head out from Munich (or wherever) to visit the Schmuckmuseum in the town of Pforzheim. It is the only museum in the world dedicated entirely to jewellery and it has a great collection of historical and contemporary work. Run by the terrifically energetic and competent Dr. Fritz Falk, it is a must see.

No one needs a reason to visit Paris. It is Paris, plain and simple. And it is still redolent to me of the cultural history of dandies, bohemians, eccentrics, cranks artists, failures and the workshop of international modernism. One need only visit the cemeteries of Montmartre or Pére Lachaise to verify this.

Very new to Paris is Galerie Hélène Porée located at 31 Rue Daguerre in Montparnasse. This is France's first gallery dedicated entirely to contemporary European jewellery and when I visited in April it looked very pristine and professional. They are very new and hardly known yet, so a visit and support from readers might be in order. They intend to have one person exhibitions several times a year as well as keeping a permanent selling collection. I wish them luck in these dark economic days and will keep readers informed as to their progress.

Belgium has organized a large contemporary silversmithing conference with exhibitions, seminars, and workshops which will take place in Antwerp and Brussels. Billed as a conference/exhibition on the theme of "the contemporary situation of silversmithery on a cultural-historic, artistic, educational, philosophical, and economical level" they cannot be accused of lacking ambition. Let's hope they haven't somewhat over-reached themselves. While the workshops and seminars will have already taken place by the time of publication a large exhibition of 30 prominent artists showing hand-raised work only will take place from 10 September to 14 November. Your intrepid correspondent hopes to visit and may report in a future dispatch.

Norway, that drinker's Hell, home of the $10 beer and the (bad) $42 house wine but otherwise beautiful and friendly country is gearing up for the Winter Olympics in 1994. In Lillehammer there is a government sponsored one week communal workshop for international artists which will result in a collaborative exhibition of work to run from 4 September until 31 October. Participants include Manfred Bischoff, Majorie Schick, Xavier Domanech, Rian de Jong, Hazel Jones, Per Suntum, Konrad Mehus, Lars Sture, Ingjerd Hanevold, and Esther Hekne.

A very large international show on which I will have more details in the next installment of European notebook will take place from January to May next year in the same Lillehammer venue.

Finally, something for the not-forgotten blacksmiths community. BABA is the British Artist Blacksmiths Association and open to anyone to join with several categories of membership. (There are student discounts.) Members receive copies of the illustrated *British Blacksmith* four times a year and BABA organizes conferences and forge-ins which many American smiths have contributed to or attended in the past. For general inquiries contact: Brian Russell; The Forge, Little Newsham; Winston, Darlington, Durham; England.

So ends this first installment of European Notebook. There are, of course, many other events, people and places of which to talk but that is for a future time.

James Evans is a Canadian/British citizen who has lived in Europe for almost a decade. He is currently the Head of Metals at the University of Brighton following a teaching post at the National Arts and Crafts College in Oslo. He has been a contributor to Metalsmith, Art Aurea, American Craft, *and* Kunsthandvekere *as well as shown work and lectured in many art and design colleges in Europe and North America. Sometimes he gets homesick.*

Borne with a Silver Spoon

Sybaris Gallery
Royal Oak, Michigan
March 25 – May 1, 1993

by Kathy Buszkiewicz and JoEllen Stevens

ABOVE

Lin Stanionis
Salad Servers, 1992
sterling silver,
fine silver, lacquer over wood
13 x 3½ x 1½″

RIGHT

David Peterson
Serving Spoon, 1992
sterling silver
10 x 25″
Photo: Barry A. Hyman

Consider an ordinary object which each of us regularly handles in daily ritual. Its function is related to that which is life-sustaining, yet its presence is life-enhancing. The diurnal utilitarianism of conveying food to the mouth, especially in our sensually anesthetized society, may have obscured the spoon's rich history and significance as a primal tool. At your next meal, hunger for more from your spoon.

A traveling exhibition and sale of contemporary American spoons entitled *Borne with a Silver Spoon* entices you to ruminate on the phenomena of the spoon more extensively. The exhibit can be viewed in eight cities from November 1992 to December 1993.*

Curated and organized by Rosanne Raab Associates, *Borne with a Silver Spoon* originated with an invitation to over 40 artists to submit "A unique or limited edition design of the spoon in either a functional or sculptural form". Intended to appeal to collectors, participating artists agreed to replace each spoon with a comparable piece when a spoon sold, consequently, the exhibit may vary from venue to venue. This review reflects the exhibit during its April 1993 display at Sybaris Gallery, Royal Oak, Michigan.

A traveling exhibition and sale is an opportunity for artist, gallery, and collector to buy and sell. A book of postcards accompanies the exhibit, showcasing thirty-seven of the forty-five artists represented. The cover of the book describes *Borne with a Silver Spoon* as "the premier collection of functional and sculptural spoon designs" as well as "representing the art of the metalsmith in the 20th century". The format of this "collection" however raised some questions.

When metalsmiths previously making disparate objects consider an object such as a spoon for an object defined show, can a sale/exhibit evenly reflect the diversity and scope of metalsmiths making a particular object today?

Does an exhibit with highly marketable aspects encourage a middle comfort zone of "designed for sale items" and discourage the adventurous to explore new territory?

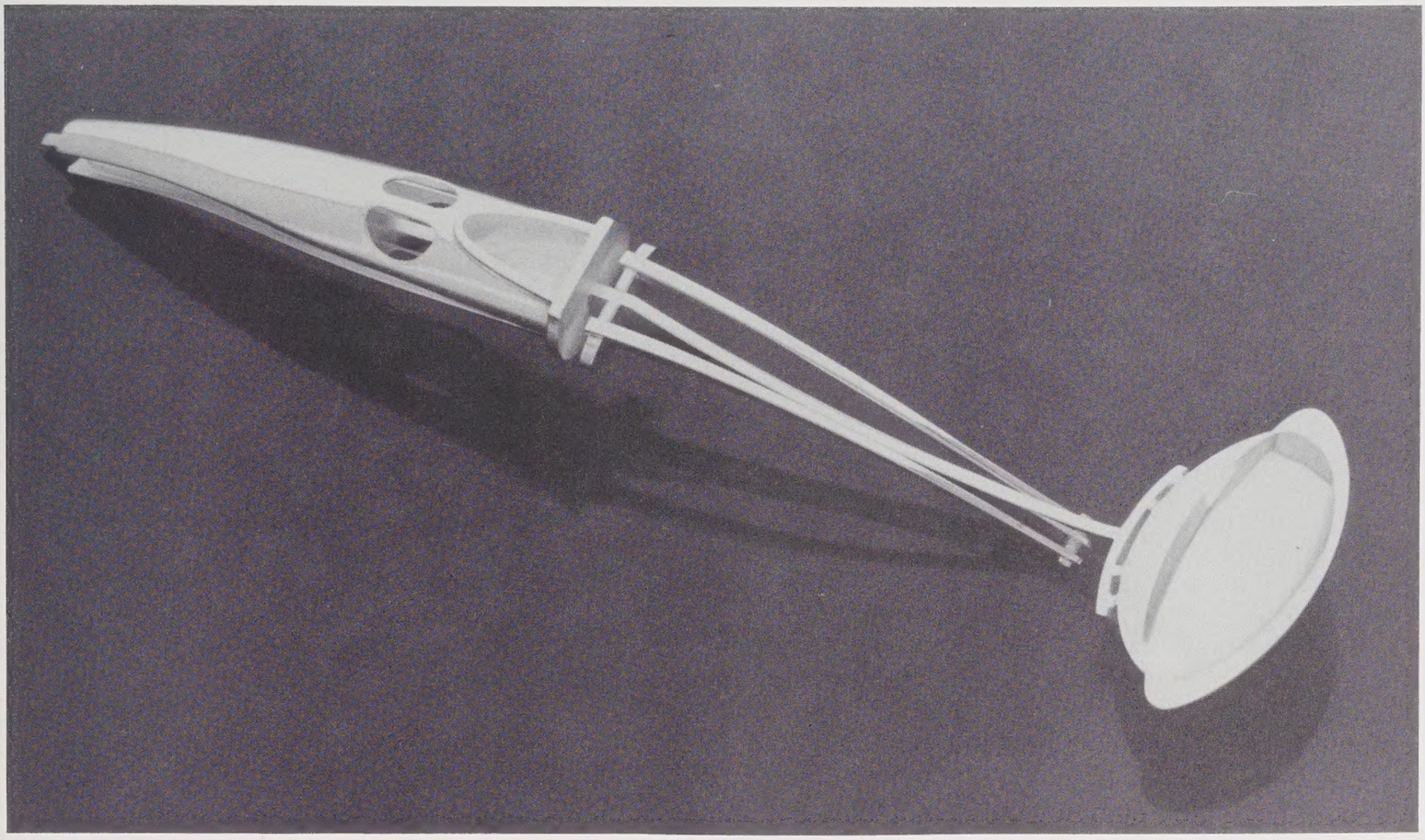
Should an object oriented show promote a new way of perceiving that object? Can it refine traditional and define contemporary form both for the artist and the public?

The scope of the exhibit included approximately 148 pieces including single spoons, serving sets, and multi-spoon sets for specific foods or functions. The artists approached the spoon in a variety of genres.

Exploring the usually ignored but highly sensual aspects of the spoon, Lin Stanionis's voluptuous serving set seems to writhe in eager anticipation of some elaborate feast. The pieces are visceral forms with suggestive foreskin pulling back from the tongue-shaped bowls, edges rolled with thick lips. The stem snakes to a coil then stretches to end in a threatening ringed rattler's tip. Her four teaspoons of sterling, mycarta, and lacquered wood are mysteriously hued along the segmented stems in green, mauve, red, and grey. The hollow bowls are protected by their nutlike textured shells. When they are turned over, genital forms are exposed in the recesses. These teaspoons stir quite an arousing cup and redefine the term "oral sex" through stimulating the enjoyment of eating.

Continuing to arouse the senses is a beverage ladle by Robyn Nichols. Large in scale, Hibiscus makes it presence known and boasts a showy floral bowl which is held by a severe handle. The juxtaposition of organic rhythms and geometric curves jolt the fragile form seduced into silver and forever sentenced to serve beverages at cocktail parties. The ladle is finely crafted as are all six of her pieces in the show.

Laughter engages the senses in Nichols's humorous Humpty Dumpty baby spoon. The mechanics playfully provide a teetering character with text that exclaims "oops". There is a correctness of scale and a quality that will earn the spoon the rank of heirloom treasure.



As objects to be handled, spoons can be physically playful through mechanistic qualities or they may simply suggest a visual playfulness. Brigid O'Hanrahan's *Twig, Rattle, Spiral,* and *Bead* exhibit a consideration of the spoon's duration in an active hand. They are to be shaken, turned, fingered, and twirled as musical accompaniment to the playing with one's food. Joy Raskin's *Moving Bridge* has a wonderful motion that clanks the bowl from end to end. Although limited in its function, it addresses the concept of conveyance while possessing a toy like characteristic. Arlene Fisch's collection of spoons plays visually with her name while being reminiscent of the immediacy and playfulness of the utensils made by Alexander Calder in the mid 20th century.

A dozen metalsmiths in this show can be categorized as directing their spoons purely towards function with the addition of good design. Most noteworthy was Robert Davis's three spoons possessing fine craftsmanship and well considered details. The spoons all weigh well in the hand, scale suits the function, and the bowl designs are interesting without sacrificing their main purpose. Yet many other spoons in the exhibit fail in terms of function and when in the hand: notably Boris Bally's *Zulu Serving Set,* Duane Maktima's *Pueblo V-Deco* spoon, and Leonard Urso's *Figure Spoons I and II.* To pick up an object that was designed to perform a specific task and have it roll or flip due to a balance problem decries a lack of functional considerations and this sleight is peculiar when it comes from a metalsmithing community steeped in the history of making such items.

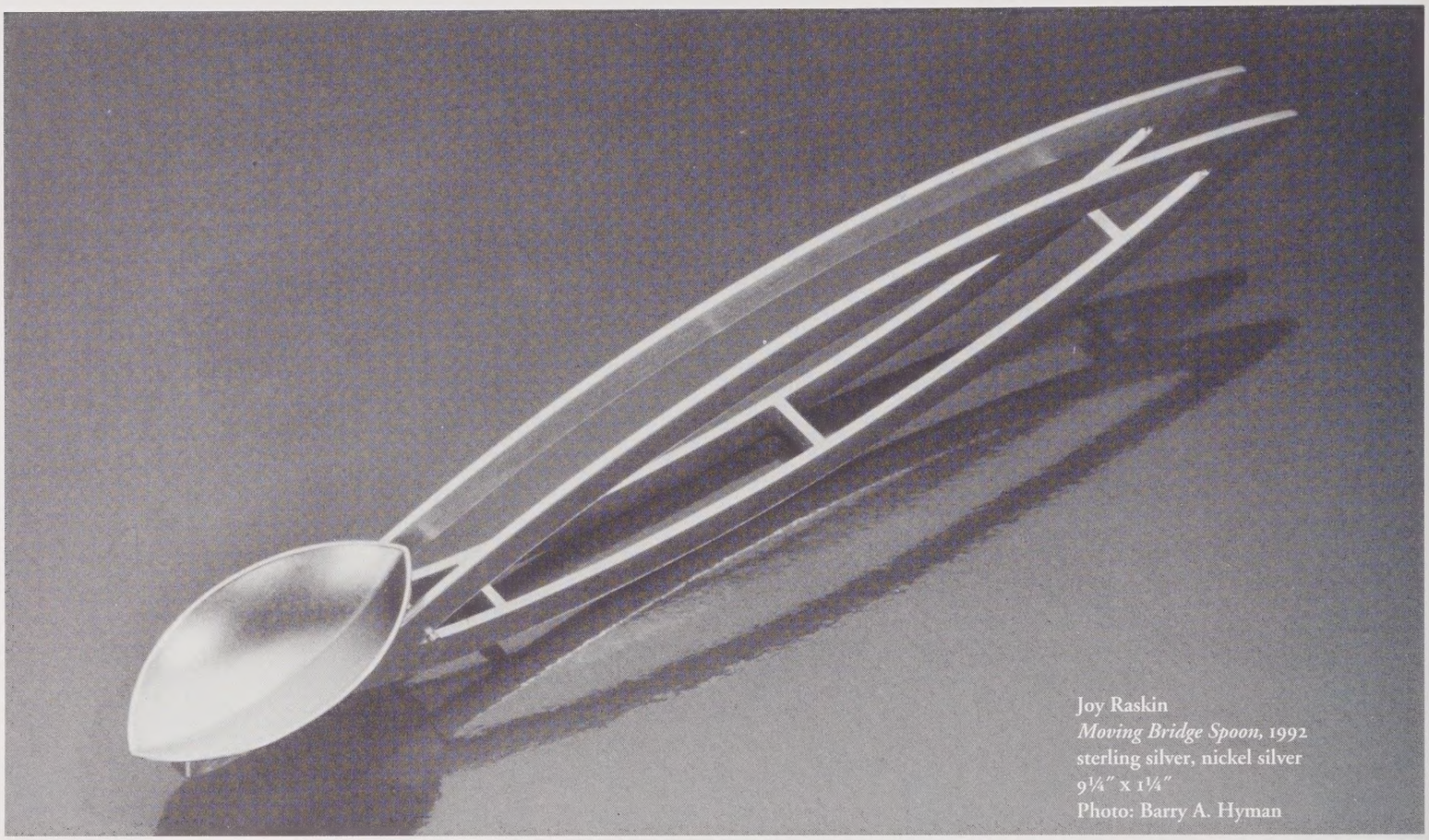
The very form of the spoon can visually and physically deny its function. Sue Amendolara's *Dessert Mint Spoons* are an example. Their sensuous forms deceive; appearing to be lightweight, they are cast and heavy. The title suggests a pleasant function, to serve a refreshing mint for dessert. Yet the pointed bowls contradict the title and appear ready to spear and stab.

The spoon's function is enhanced and questioned in O'Hanrahan's *Pencil* spoon. How many times does one sketch or write while waiting for service during a meal? This spoon captures those flashes of creative inspiration before they can escape from the tabletop. Of course, one must be prepared to buy a box of #2 pencils. Raskin's *Thermometer* spoon humorously suggests taking the temperature of the liquid prior to consumption to prevent a scalded mouth, or taking one's own after eating a "hot" meal. Although tongue-in-cheek, the dual purpose of these pieces challenges one to perceive a spoon's function in various ways.

David Bacharach's works celebrate the spoon through non-function. They elicit a spoon-like quality with their shallow bowls and palm size scale and contain a reference to vessels with their woven forms. They are vestigial reminders of ritual and ceremony.

Early spoons were probably shells and subsequently the materials evolved to bone, horn, wood, and eventually metal. The object remains a tool that contemporary humans share with their ancestors and is an appropriate vehicle to reflect current tastes and concerns. The calling up of derivative references such as the spirals and shield shapes of Robert Farrell, Boris Bally's titles – *Maori* and *Zulu,* and the surfaces of Gary Noffke are examples of contemporary artists appropriating motifs and styles from other cultures. However, without addressing or understanding the source of those references, artists fall short of their responsibility. Many seem to have a fascination with borrowing from other cultures as if our own is devoid of iconography or rituals. That we do indeed possess our own iconography is evidenced by John Cogswell's *Baby* and *Toddler* spoons which remind us of our culture's ritual of giving baby spoons as gifts. He has quite suitably combined the characteristics cited in the exhibition's title with the spoon's material and function. Additionally, some thoughtful reflections on our culture are exemplified by the concrete material used in *Paved* by Bally, Susan Hamlet's symbolic imagery, and the sensuous forms and scrumptious surfaces of Stanionis's work.

(Continued on page 40.)



Joy Raskin
Moving Bridge Spoon, 1992
sterling silver, nickel silver
9¼" x 1¼"
Photo: Barry A. Hyman

(Continued from page 39)

So how can a spoon conceptually address our culture in other ways? Fred Woell provocatively serves with his witty and insightful spoons. They position themselves within the souvenir spoon genre which commemorates events, places, and people. Woell successfully uses the format as cultural commentary with such titles as *Parting Shots, Running on Empty,* and *Take Out America: food for thought.*

Moving from the table and the collector's rack, Myra Mimlitch-Gray's work proceeds to the wall. Her three pieces use the spoon as an instrument to speak about the feminine and romance while they contain both phallic and vaginal forms. She chooses the correct spoon, romantic with its flowers and scrolls, and splits it down the middle into a womb or heart shaped container with dark interiors. The splitting is a defiant act against role, objectification, and traditional ideas about spoons.

The human figure has paraded along spoon handles throughout history, from ancient Egyptian cosmetic to 16th century Venetian to caddy, apostle, and souvenir spoons. This tradition continues with nearly a half dozen artists in the show. Conspicuous among this group are Randy Long's *Adam and Eve.* This tense pair, despite their natural state, bear no other references to the mythical couple of the title. The bowls are ovoid, shallow and rimmed. What do they intend to serve, to whom, and on what occasion? The title presupposes more visually challenging clues or suggestions of specific use or ritual. With less, they are anonymous and obscure. *Adam and Eve's* stylized realism places them in the liturgical stereotype of the recent past, yet they refuse to synchronize with the plethora of contemporary figural language common in Robly Glover's *Bird Girl* or Nancy Slagle's *Figure spoons.*

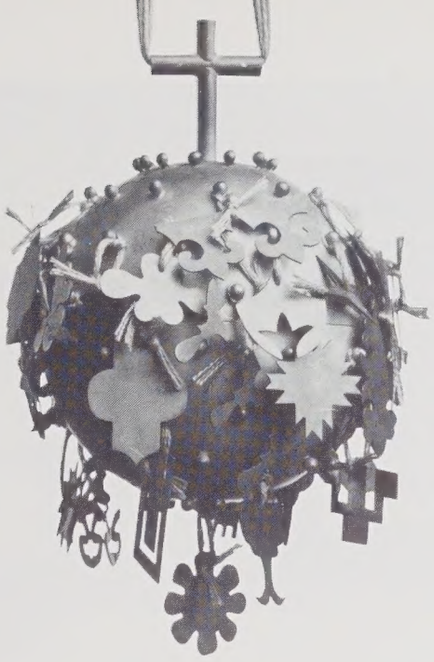
While many of the artists approached the spoon primarily as an object to be designed, it is thought-provoking that there is not more provocative thought given to original design. Some spoons are inevitably splashed with "designy" patterns consisting of triangles, spirals, dots, zigzags, and squiggles. Here the spoon is relegated to a mere device bearing the generic motifs in vogue. Furthermore, eight artists expose the phenomena privy to all metalsmiths – an inordinate love of one's dapping block, producing the proverbial "melon-baller".

However, there is a handful of wonderfully designed pieces that command recognition. Among these, David Peterson's intriguing serving spoons evoke the symmetry and structural nature of skeletal form. These beautifully conceived and well executed pieces are as harmoniously arranged and as functionally capable as actual human limbs. Likewise, Susan Hamlet's two enigmatic spoons are admirable. They are detailed with iconography that is perhaps intensely personal yet allows for individual introspection.

The rich history of the spoon stimulates a palate of possibilities that can push the parameters of interpretation. With a show that presents such a familiar object, it is paramount that the artist challenge the viewer rather than spoon feed. *Borne with a Silver Spoon* offers both.

*At the writing of this review, more exhibition sites may be added extending the show through Spring 1994. For an exhibition schedule and accompanying postcard book of *Borne with a Silver Spoon* contact Rosanne Raab Associates, New York, NY.

Kathy Buszkiewicz is a metalsmith and professor at the Cleveland Institute of Art. JoEllen Stevens is a metalsmith residing in Cleveland, Ohio.



Machiavelli, 1992
silver, copper
70 x 70 x 110 mm

Ruudt Peters

Jewelerswerk Gallery
Washington, D.C.
April 15 – May 16, 1993

by Gail Brown

Ruudt Peters, Dutch sculptor and goldsmith, makes jewelry to give physical form to the complexity of human relationships. He explores the complex nature of intimacy, celebrating moments that are personally and historically significant, focusing little on decorative adornment. The exhibit at Jewelerswerk Gallery displays four series of work, providing insight into Peters's vocabulary and aesthetic solutions.

In *Symbolen,* a group of bracelets from 1986, Peters focuses on the space within the form. The bracelets capture the wrist in linear forms of gilded brass made from flattened rods. We are mindful of the intimacy of the union: the encircled, gently squeezed arm is as important as its cage. In *Spear, Cloud,* and *Capital,* the artist communicates the line with whimsy and élan.

In 1988, Peters made brooches "DEDICATED TO" six friends and their various connections to his responses to an Egyptian trip. The darkly patinaed, brass, flattened domes attach to the body by a hidden stickpin. Each has a small cutout area which echoes the simplicity seen in the *Symbolen. Water, Bridge,* and *Petra* invite curiosity about the unseen interior space.

The *Interno* series of brooches have thick silver figures enticing one to peer inside large openings which silhouette the simple, elegant outer forms. Yet one discovers that the pieces are only frameworks which surround nothing; one looks through the hole to see only the body of the wearer. Others in the series reference Renaissance architecture. Slices of sleek domes encase interiors rich with decorative elements: jewels and cameos mounted within. The walls serve to surround the secret accessible only to the intent viewer, both hiding and inviting one to explore the enclosed secrets, referring to both myth and history.

Brooch Antholin is an eight-sided, faceted, silver dome whose interior displays vertical, patinaed walls, patterned with cutouts which play with light and shadow. Exquisite workmanship is a given: the delicacy of the riveting juxtaposes with the strength of the well proportioned, symmetrical form. This piece celebrates the church of St. Anthony in England, with creative inversion wherein the windows on the inside reflect each other, thus provoking our own self-examination.

Brooch Melk 2 celebrates both the richness of our interior selves and the rococo excess of an Austrian Baroque monastery. A pickled silver, seven sided, open cupola rings an interior wall whose blackened surface is adorned with overlapping "charms" of oak leaves, crowns wreaths and harps. There is a provocative tension between the external simplicity and the lush, ornate interior. An exploration of the "hole", in the one form of jewelry which does not need an opening for wear is intriguing. Mystery is discoverable and accessible.

Brooch Tempietto, an open, wide washed silver form, offers a view through a series of floors layered with arched and circular perforations. Celebrating Bramante's temple in Rome, the cutouts reference the floor plans of churches, one built upon the other. The stratification recalls both general and personal history. The patterning focuses attention on the intricate spaces and their sense of promise.

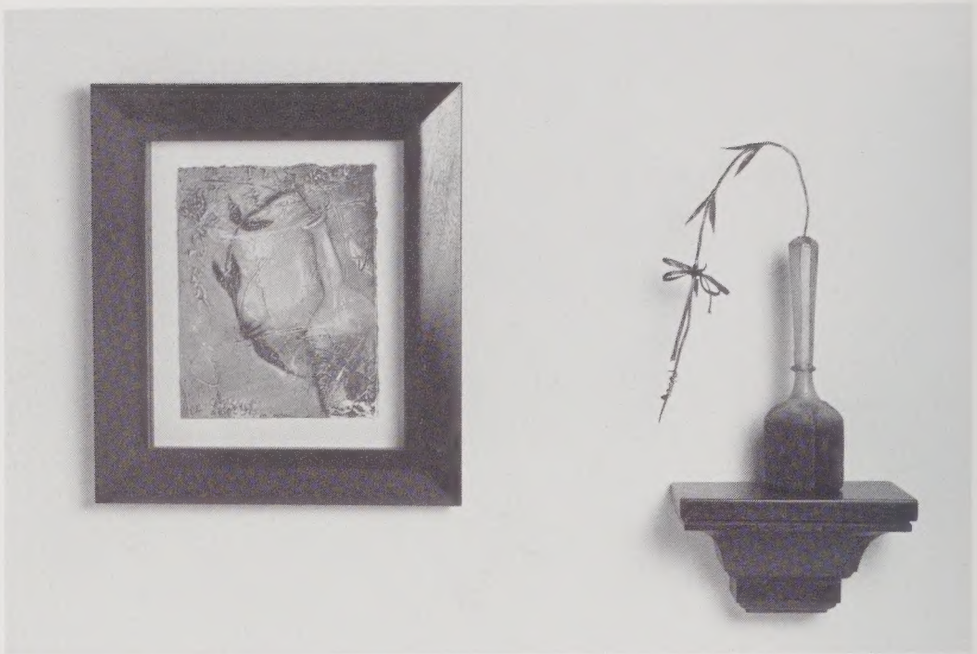
Structures with a rich color range become vessels of ceremonial formality in the *Passio* series of silver pendants from 1992. They express a passion for life and death, eroticism and drama, and reference figures from history, mythology and Christian tradition. The exploration of interior/exterior has become a more subtle inquiry; viewers are lured by glimpses of objects through well spaced, stranded links, loosely meshed chains, or patterns of holes in the vessels themselves. Intimacy is enhanced by the tactile pleasure of the moving, suspended form against the body. There are other surprises: perilously balanced pebbles clustered around the objects and gems set inside the open containers. The pendant can be precariously angled or formally upright.

In *Dionysus,* a patinaed silver amphora, multiple strands of tiny, carved, purple garnet beads hang in heavy lines skirting the form. The ambrosia seems to flow as emotions are expressed freely. There is again, the opportunity for the unexpected: the vessel can float on the wine of garnet beads or all of the strings can be hidden inside for the wearer's private delectation.

Alexis is a persimmon-like form, whose gracefully faceted surface is emphasized with etched graffiti. The words celebrate the men important to the artist. Anticipating the unusual one lifts the bell-like shape revealing twenty five black stone and seven jade, carved hearts, each dangling from the linked chains. There is pleasure in deciphering the meaning of the different materials and who is signified by each. Yet one does not want all of the mysteries to be solved.

In 1992, Peters accepted a commission to design a balcony for an apartment complex to house émigrés in Amsterdam. Anticipating the interaction of the peoples, the artist collected emblems from the multiple cultures and combined them into a screen of new symbols. In *Machiavelli* he reintroduces these symbols as charms which dangle abundantly around a copper globe. The large sphere is dotted with tiny orbs and emphasizes the many individuals which make up the whole. Fragile strands of orange cotton thread connect the talismans to the ball to create the necklace. The tension between materials, forms, and ideas extends throughout human relationships. Peters validates the important role of the viewer/wearer as that of an accomplice, asserting the role of the wearer of adornment as a necessary accompaniment to the nature of jewelry.

Gail Brown is a writer on metals from Philadelphia.



Red Bud, 1993
oil, polymer on paper;
enamel, electroformed copper, wood

Jamie Bennett: The Domestic Distance

The Clark Gallery
Lincoln, MA
April 27 – May 21, 1993

by Susan Barahal

Although metal hollowware is the subject of Jamie Bennett's recent show at the Clark Gallery in Lincoln, Massachusetts, there are actually only three metal objects on exhibit. The majority of works in the show entitled *The Domestic Distance* are oil paintings on paper. Each of these paintings depicts a sensuously modeled rendering of a pouring vessel.

Sketches and paintings have often been executed by the artist, and Bennett feels that his paintings reaffirm his interest in metalsmithing. The paintings exist as independent and powerful forces rather than primarily as preliminary studies. Indeed, each of the three vessels in the show is exhibited in conjunction with a companion painting and consequently both image and object are read as one piece.

The pairs are arranged so that the framed painting is to the left and slightly higher than the bottle which sits upon a wooden pedestal. The viewer visually unites the two and establishes interaction. A duet ensues – a motionless *pas de deux.*

Bennett was inspired by book illustrations of 18th century Britannia metalware which, although elaborately designed and executed, were plate with silver and, therefore, affordable to people of average means.

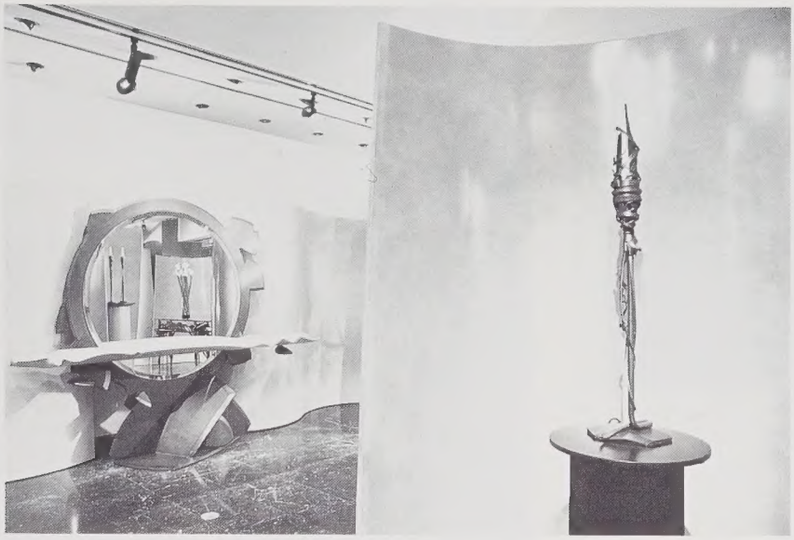
Bennett's interest in and exploration of the vessel form is not without precedent. The new electroformed and enameled bottles are in keeping with and extensions of the inherent organic vessel forms of his 1988-89 brooch series, which were fabricated in the round. However, while allusions to nature were incorporated in the earlier pieces, these new paintings and three dimensional objects combine specific and deliberately arranged stylized stems, leaves and buds.

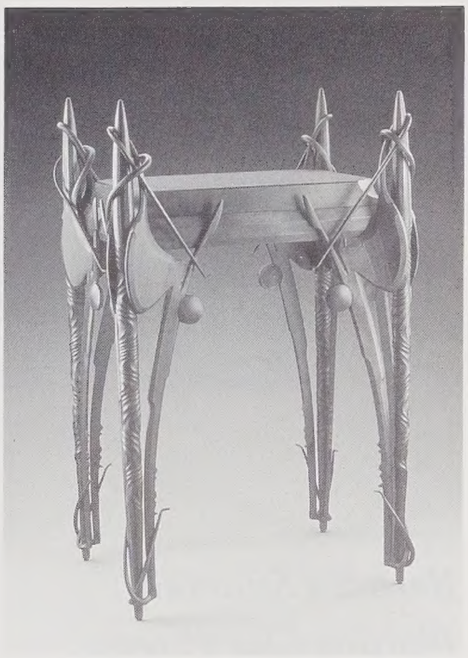
The tactile qualities of the thick impasto of paint into which Bennett incises and scrapes, echo the undulating surfaces of the equally painterly, enameled and electroformed copper vessels. These bottles betray the soft textures of the now transformed, original wax forms.

With this new work, the vessel form takes on an iconic significance likened to portraiture. Indeed, Bennett is intrigued that both body and vessel parts often share names, such as mouth, lip, neck and foot.

Bennett's recent tribute to the vessel, its use and our relationship to it, continues to affirm the form's inherent beauty. Furthermore, this exhibit helps to combat what the artist views as our culture's increasing emphasis on purely utilitarian containers, such as the ubiquitous tin can.

Susan Barahal is a principle of Barahal-Taylor Fine Arts in Boston and a frequent contributor to Metalsmith.





Albert Paley

Reggiani Gallery
New York, NY
January 28 – April 17, 1993

by Lanie Lee

ABOVE LEFT
Wave Mirror, 1992
forged, formed and fabricated mild steel, mirror, honduras mahogany

ABOVE RIGHT
Presentation Table, 1992
forged, formed and fabricated mild steel, carved slate

To make an intimidating material such as steel appear pliable is no small feat, but it seems to come naturally for Albert Paley. In a solo exhibition at the Reggiani Light Gallery, which was a collaborative effort with the Peter Joseph gallery, Albert Paley's work of decorative furniture made from black steel and mixed media combined elements of the baroque, art nouveau, and modernism.

There were a few grand scale pieces that seemed more like monuments than decorative furniture because of their sheer volume (which probably has some connection to the public commissions that Paley has worked on in recent years). All the pieces were hand-forged mild steel (some pieces incorporated materials such as carved stone or wood as well as glass) configured into organic shapes and sharp-edged forms. Simple elements shifted into complex ones, and together they worked off one another into frenetic gestures. Every piece had twisting forms that created a sense of motion and growth, giving the illusion of perpetual movement.

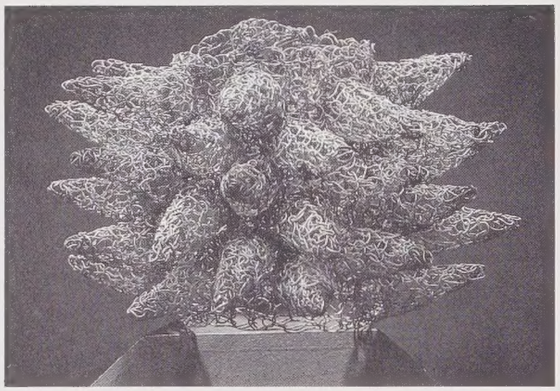
Wave Mirror (1992), a massive piece, had an overall simple curvilinear design that allowed the separate forms to coalesce while maintaining their own shape and space. For instance, a large, circular vanity mirror was mounted onto a round steel frame, which had a few quirky shapes jutting from its perimeter. Considering the weight it had to support, the base was unobtrusive and tapered into curved legs that unified into an extension of the frame. Light colored Honduras mahogany carved into the shape of a wave, was set across the lower portion of the mirror as a ledge, adding motion to an otherwise static piece. Paley used the steel, mahogany, and glass, to produce sharp color and density contrasts, meshing the basic forms into an architectural seascape.

In contrast to the meditative quality of *Wave Mirror, Presentation Table* (1992) made from mild steel and carved slate had an ominous overtone. The table legs were spear shaped with spiraling relief work. Each leg had a hatchet form with thin tendrils on the top and bottom that wrapped around the spear like a vine, connecting the elements in a chaotic motion. The tabletop was a well guarded area, with pointed spear tips that extended beyond its four corners in a threatening manner.

Tall Cabinet (1992), made from steel, brass and basswood, was a piece in which Paley escaped from the heavy handedness of the steel. Resembling a tree, the light-colored basswood cabinet was a tall, slender, octagon shaped trunk. Thin brass strips wrapped around the top and bottom of the cabinet, joining it to a stalky, organic appendage made of steel that subtly climbed up the side of the cabinet and became fully bloomed on top.

Perhaps the most appealing aspect to Paley's work is his ability to contort steel into objects that seem to defy the properties of the metal. Like a modern day alchemist, he seems able to convert materials into forms that convey a sense of nature's gestures. At times, there was an abundance of tension and energy that veered toward the chaotic, but it nevertheless successfully defined the affinity that the artist has with nature.

Lanie Lee is a writer and editor who lives in New York City.



Barbara Stutman: Plotting Our Progess

Galerie Elana Lee, Verre D'Art
Montreal, Quebec
April 27 – May 18, 1993

by Jennifer Salahub

ABOVE LEFT
Bracelet: *Power Accessory,* 1992-93
copper, patinas, enamel, paint, knitting, 3.5 x 6"

ABOVE RIGHT
Earrings: *Maintaining the Status Quo,* 1993
fine silver, sterling silver, copper, magnet, wire, jade, crochet, twining, 2 x 3¼"

The press release stated that the exhibition was "... one woman's look at being female in today's world" and if I was prepared for the anger, the introspection, and even the humour of the theme, I was not at all prepared for the strong emotional response that the techniques themselves evoked. Nor was I ready for the confusion I felt as I contemplated wearing the highly charged objects that make up *Plotting our Progress*, an exhibition of sculptural jewellery by Barbara Stutman.

Stutman is an established Montreal metalsmith and her long fascination with applying textile techniques to metals has become a trademark. While she is quick to acknowledge the debt she owes to artists Arline Fisch and Mary Lee Hu (she studied with the latter) she also points out that knitting and crochet were an integral part of her upbringing and therefore the use of wire, rather than yarn, was not a totally foreign experience. This acceptance of a familiarity with traditional women's hand work becomes even more appropriate given the theme of this exhibition. She chooses techniques long associated with domesticity and the inculcation of feminine values in Western society; using these techniques to illustrate such controversial subject matter is brilliant. Stutman presents a veritable sampler of wearable social issues and every element – each bracelet, each necklace, and each brooch – exemplifies a multifaceted approach. The artist incorporates a variety of materials (silver, copper, bronze, magnetic wire, fossils, jade, eceteras), treatments (patinas and enamel paint), and techniques (knitting, crochet, spool-knitting and twining) in her works.

In *Plotting our Progress* Stutman has added a new twist, asking us to unravel the tangled web of information. In *Power Accessory*, a formidable studded copper bracelet, the physical strength of the medium is symbolically undermined by the hook and eye closure and the lacy quality of the knitted structure. The delicate appearance of the technique and its association with women's role within a domestic sphere is at odds with the notion of power, a traditional male attribute. Is this an accouterment of Wonder Woman or a controlling/constraining dog collar?

Stutman's works provoke a mixed response in the viewer. In *Portrait of a Rape Victim* and *Dark Cloud from the Past* the aesthetically beautiful and finely crafted works are in disarming incongruity with the harrowing subject matter. However, rage is displaced by wry humour in her series of witty tampon holders. Each vibrantly coloured and exotic spool-knitted container could easily be misread as a prom night corsage holder/vial symbolizing a young woman's coming of age. Nonetheless, in these brooches societal recognition is replaced by the actual event that marks a woman's entrance into puberty.

The whimsical composition of a pair of earrings, *Maintaining the Status Quo*, also invites a multivalent reading. Here the combination of familiar objects worked in an unexpected manner is reminiscent of the Pop Art aesthetic, however the subject matter is topical. In each earring a high heeled shoe is being engulfed (trampled?) by a boot. While I would like to read this image as a sign of progress (a rejection of the North American cult of beauty), the label belies this interpretation. Following a tangled path we return, once more, to the title of the exhibition. Indeed, how far have we progressed?

Jennifer Salahub is a textile historian and critic living in Montreal.

Pat Flynn

Susan Cummins Gallery
Mill Valley, California
April 5 – May 1, 1993

by Matthew Kangas

Brooch: *Nail Pin,* 1993
iron, 22k gold,
18k gold, diamonds
Photo: Alex Caslor

Where does production end and art begin? Why is it no one questioned the serial technique of monumental Minimalist sculptors and yet many accuse jewelers of commercial repetition? Is a production piece "design" while a one-of-a-kind work automatically is"art"? These and other questions are raised by the work of Pat Flynn, a competent, talented artist who combines rough and fancy materials in jewelry of great beauty.

Instead of criticizing his sequential imagery of repeated forms, as did Debra Stoner in the Summer 1989 *Metalsmith*, why not see Flynn's work as a series of themes and variations, or as conceptual reconfigurations of a primary idea?

Iron nails were the uniting material, if not idea, amongst a dozen or so pins and brooches shown at Susan Cummins this spring. The fairly familiar cachet of rough and fine materials was explored with great invention, if not originality. William Harper recently used this combination in *Self-Portrait of the Artist as a Haruspex* (1990) but Flynn drops Harper's pinhead face and emphasizes the nail head as well as its length.

Spiral Nail Pin (#192) and *Brooch (#191)* wrap baroque gold thread around the vertical form adding white and yellow diamonds. The curve of *Spiral Nail Pin* suggests an intrauterine device and would look great on a pro-choice activist. More abrupt, *Large Nail Diamond Pin (#193)* adds diamonds to the lower side as well as up and down the front facet. Here the point of blunt material contrasts is more successful when restrained.

The rings wrapping a nail around a finger are supported by a wide gold band to better offset the crudity of the iron. *#196* displays a blue opal on a gold halo and a floating opal on *#195* is joined by a diamond at each end; a ruby teardrop informally sits to the side.

Although it is apparently a production item, a pair of earrings *#180* recalls the solar system with a multi-colored mabe pearl surrounded by 12 diamonds that look like planets orbiting the sun. The flat gold supporting this miniature galaxy is irregularly edged on each clip.

A brooch *#190* and a pin *#176* flatten out the surface and provide a more two-dimensional, less sculptural image. The ridged top of *#176* sits above a flat surface broken by a line running down to a ruby. A tiny earthquake fault line is suggested which symbolically may echo the geological origins of the stone. *#190* also widens the surface, topping it with a boulder opal.

After more than a decade of his evolving signature style of clashing and unexpected materials, it will be interesting to watch Flynn's work in the current decade to see where it goes. Addressing many of the issues facing contemporary jewelers, he also faces the risk of mining too deeply his original inspirations and turning them into tired conventions. But then, most craft artists only have one idea per decade.

In Mill Valley, each work seemed freshly and individually conceived but, after thoroughly excavating these diamonds in the rough, Flynn could further explore, color, scale, and a content which makes greater symbolic reference in order to lend a conceptual richness which will match his impressive material mastery.

Matthew Kangas, a former Renwick Fellow in American Crafts, is a Seattle art critic and curator who writes for Art in America *and other magazines. He is the co-author of* Tales and Traditions: Storytelling in Twentieth-Century American Craft.

Documents Northwest
The PONCHO Series
Six Jewelers: Flora Book, Ken Corey, Robert Davidson, Mary Lee Hu, Kiff Slemmons, Ramona Solberg

Seattle Art Museum
Seattle, Washington
April 22 – June 27, 1993

by Dana Standish

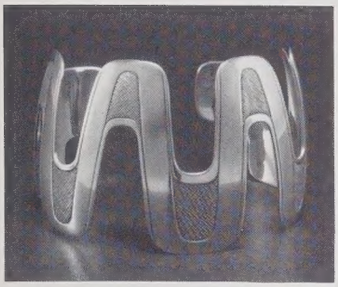
This is the museum blockbuster metals exhibition that metalsmiths dream about, or ought to. Here we are, finally, six jewelers in a real museum, with all the other real art, and no mention whatsoever that metals may or may not be an art or a craft or equal to or different from real high art. This is the show that we've all been bellyaching about.

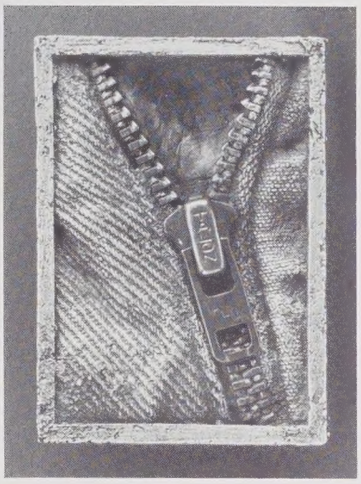
It would be difficult to imagine a show of work more diverse than the work of these six jewelers. According to Vicki Halper, a former ceramist and now Assistant Curator of Modern Art at the Seattle Art Museum the artists were chosen with diversity in mind. Her intention was to find jewelers with "strong, different personalities," so that she could show "the varieties of expression in jewelry, just as there's variety in painting and sculpture."

Flora Book strings silver beads and lengths of tubing onto strands of monofilament to make her fluid "liquid silver" bodyscapes. The monofilament becomes nearly invisible on the wearer, so her pieces become sort of a living form that moves with the wearer, forming a very intimate and personal relationship. These pieces are concerned almost totally with form and not at all with meaning, though they are not without their own kind of whimsy. One example, *Double Ruff Neckpiece* a sort of clown's collar that seems to have a life of its own could be poking gentle fun at our pre-occupation with fashion.

Robert Davidson, from British Columbia, works within the traditions of the Haida culture. Though he has an international reputation as an artist, this is the first time, according to Halper, that he has been in a show that was not devoted to indigenous art. His work shows the rich tradition of Northwest Coast art: his themes are the shapes of nature and animals, and man's relationship to the natural world. His pieces diverge from strict tradition in their notable absence of symmetry. His simple motifs have a grace and power that comes from the tension between positive and negative space, and from Davidson's re-evaluation and personalization of a traditional aesthetic.

The featured works of Mary Lee Hu are a sort of mini-retrospective, spanning the years from 1969 to 1993, which gives the viewer the opportunity to see the changes in her work over time. Her earlier objects are quite mysterious, more organic in form than the recent work. The early pieces appear to have been made in an intoxication with the properties of wire that must have seemed virtually limitless. Wire is made to do just about anything that anyone could have imagined, and then some: it is woven, twined, wrapped, and twisted into shapes that are simultaneously completely organic and utterly controlled. The recent work is also more meticulous in construction and more rigorous in design, with graduated interlocking woven shapes of microscopic twined gold wire. All these separately-woven shapes are joined together so perfectly that I think Hu deserves an award for the best non-soldering solderer in the field.





LEFT TO RIGHT

Flora Book
Birds II Neckpiece, 1986, silver, nylon

Robert Davidson
Happy Negative Spaces, 1980, silver

Ken Cory
Untitled, 1968, silver, brass, leather

Ramona Solberg
Mudra II, 1985, silver, bronze, African clay beads

Photographs by Susan Dirk

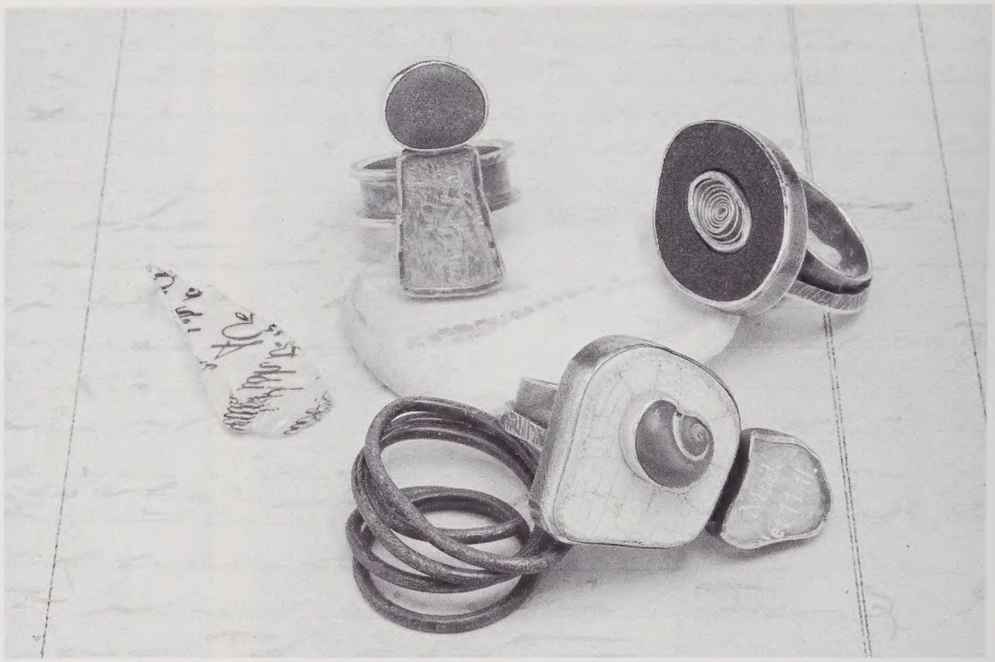
Ramona Solberg is one of the guiding lights in the contemporary jewelry movement. She has single-handedly spurred legions of found-object lovers to near frenzy with her witty and peculiar works. The pieces are totally unconcerned with "meaning" and instead show the irrepressible spirit of a true iconoclast. Her design sense seems completely natural and unstudied, and her materials seem chosen simply because they belong where she puts them. The artist's recurring materials are die, game pieces, and buttons. She uses simple materials and techniques, which allow the hand and the eye of the maker to display the power inherent in even the simplest objects.

It has lately become a cliché to rave about the works of Kiff Slemmons, and as much as I hate to be on the bandwagon, I am sorry to report that I must join in the raving. The irresistible appeal of her images resides in the fact that she is obviously using her work to search for meaning, and she uses the most simple, obvious materials that make the viewer ask: "Now why didn't I think of that?". The power of her pieces lies in their directness, and in the many different levels to which they appeal. *Protection* is a play on a Plains Indian hairpipe breastplate, this one made from sharpened pencils lined up on top of each other. The pencil brand names: "Supreme", "Empire", "Executive", "American", are powerfully evocative of our long and tangled relationship with Native Americans. Some of Slemmons's pieces run the risk of slipping into cuteness with their use of puns. The images are interesting by themselves, without their titles, which often undermine their visual power. *Figure Out,* for instance, has a human "figure" with the word "out" floating inside its ribcage. The word serves no purpose other than to make a cute title. Touches such as these serve to diminish the seriousness of the whole body of the artist's work.

Ken Corey is regarded by some as being in the pantheon of modern jewelry masters, but I have to admit that the appeal of his works is lost on me. I can appreciate his pieces as part of a small, quirky world, but it is a world to which I have no access. His works are small, sculptural pieces that are to my eye a bit too ambiguous. I want them to mean something and they simply refuse. They all look too small for their own good, as though they are waiting to break free. He was considered in the '60s to be subversive and idiosyncratic, and I have no doubt that were I a better person I would see the appeal of his work.

Curator Halper says she put this show together because there was "a huge vacuum in the field" as far as the showing of "crafts" in a museum was concerned. She says she tried very hard to get other museums to take the show after its run in Seattle, as it is the size and scope of other traveling exhibitions, but no other museums were interested. This exhibition has received very positive feedback from the public and from the museum. Let's hope it serves as inspiration for other museums.

Dana Standish is a metalsmith and writer from Seattle, Washington.



Three Rings, 1992
silver, gold, mixed media

Robert Ebendorf

Rings and Things
Farrell Collection, Washington D.C.
March 28 – April 25, 1993

by Dorothy Spencer

For the past twenty-five years Robert Ebendorf has been reemploying existing materials by devising ingenious uses for what has heretofore been discarded, discovering ways to make new materials from the used. Known for jewelry that includes everything and anything that he has found, he continues his on-going investigations into "REpresentations".

Ebendorf's conceptual approach to jewelry-making, which questions the nature of adornment itself, explores alternative concepts and materials. The creativity of his jewelry lies not simply in the intellectual repositioning of familiar objects, but in more physical transformations of material, that, in the end, astonish the viewer. And it is exactly this sense of astonishment that gives his pieces their value. It is the profound incongruity between what they are made from, and what they are now that so engages the imagination.

Ebendorf's latest exhibition at the Farrell Collection in Washington, D.C. in April provided a look at his most recent use of the discarded and the found, while continuing to question the old established definition of jewelry. Many of his newest pieces are necklaces and rings made from silver and/or gold which encased, not the usually expected gems, but shards of pottery, colored glass, sea glass, shells, and other assorted materials one would find combing the beach or walking in the woods.

Meticulously crafted, many reflect a turn toward the more naturally found object – a beautiful stone, a piece of a shell – juxtaposed with a shard of glass, fragments of writing still legible – a combining of the physical world with pieces reflecting those of civilization. In many there is a suggestion of the beauty of native American designs reinterpreted using the discards from Western civilization.

Other pieces, such as the large rings, containing round, flat surfaces, with the colors of the found objects muted to compliment as well as reflect the metals that hold them, are reminiscent of 17th century signet rings.

Robert Ebendorf's objects are not simply about refashioning the mundane. They reaffirm the value of that which otherwise might be without value. By reassessing the meaning of artifacts of daily life, they often reverse the idea of what is precious. If it is the purpose of artistic expression to locate and reaffirm values in our world, then this work is all the more relevant as a mode of contemporary expression.

Dorothy Spencer is a writer who lives in Philadelphia.

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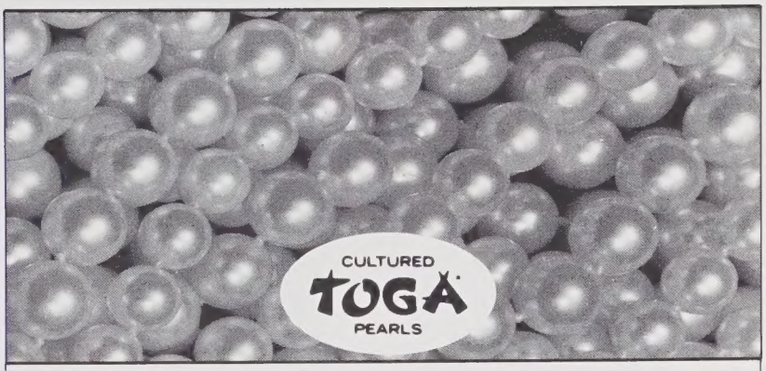

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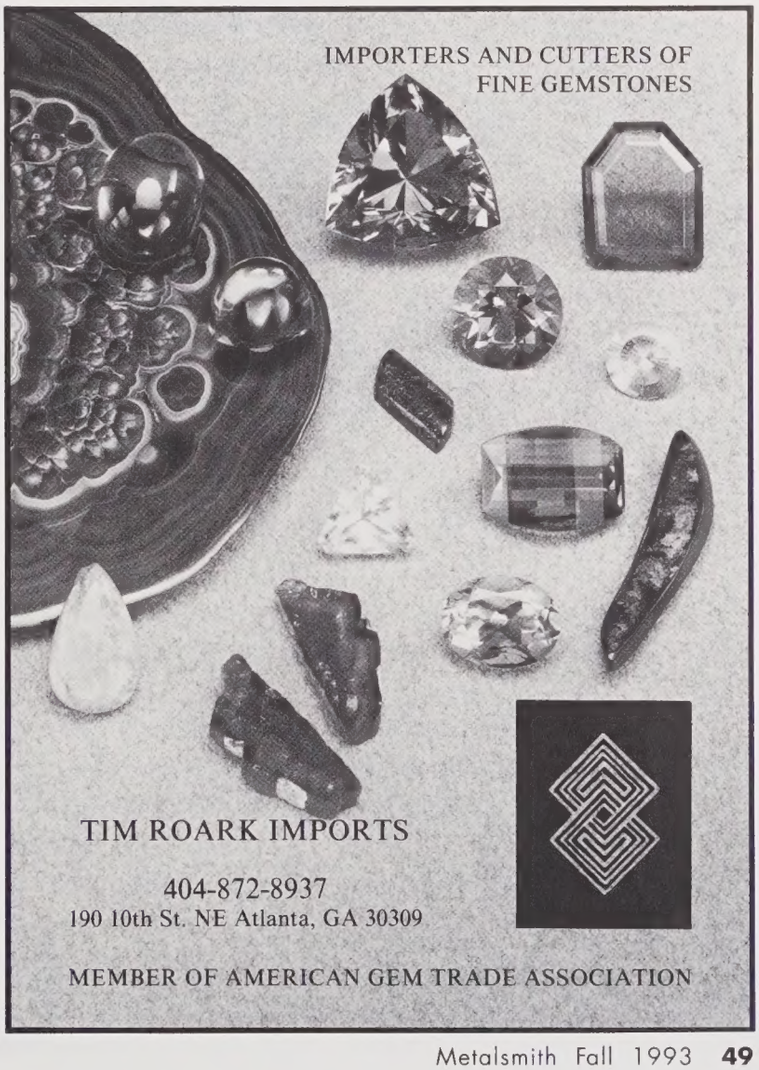

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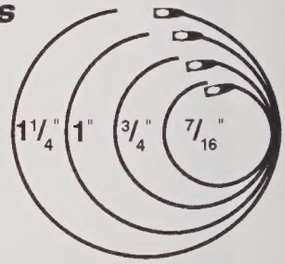

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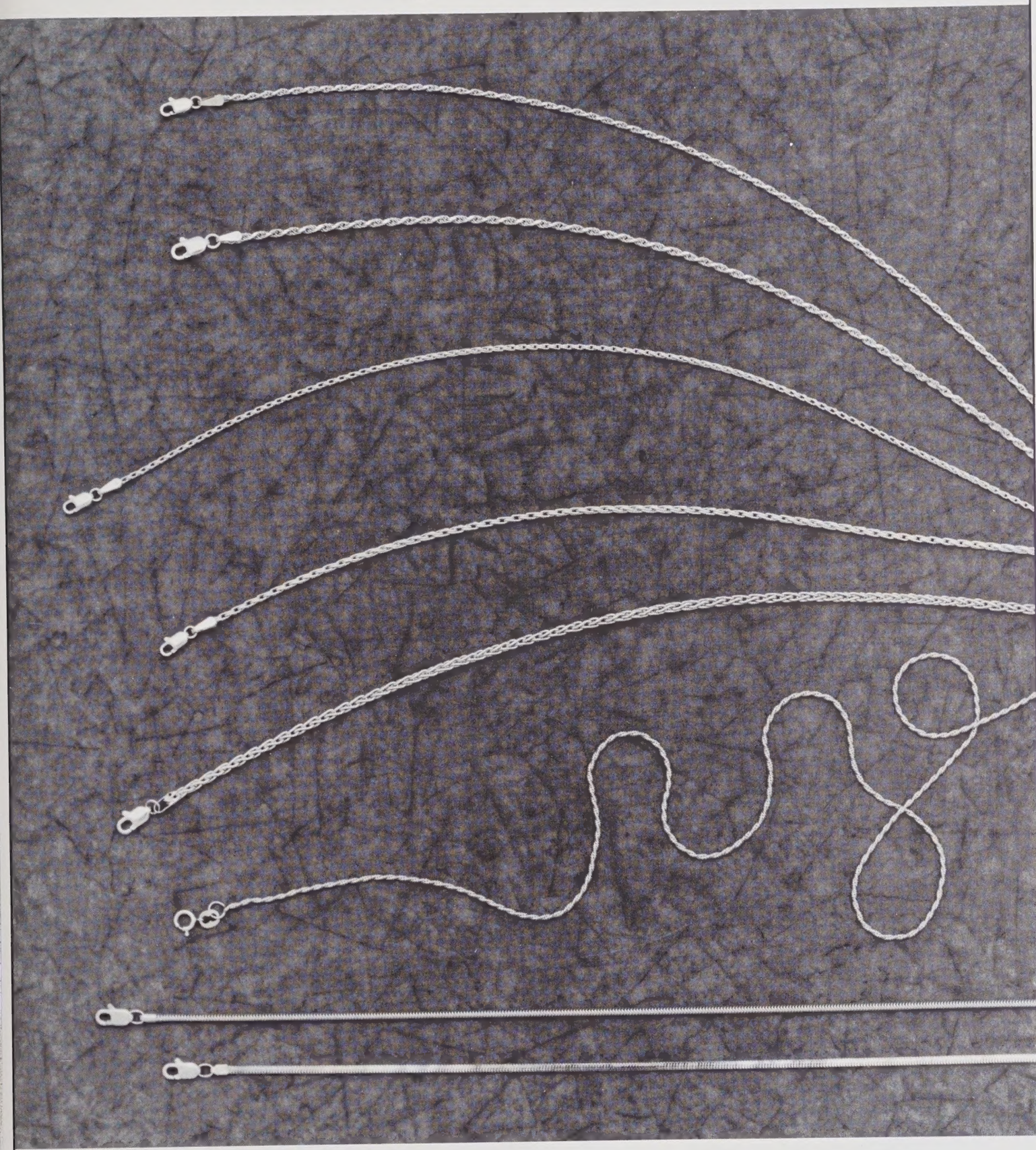

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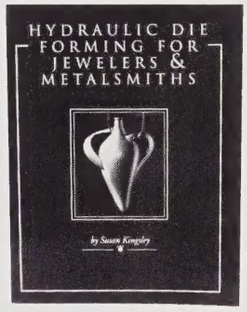

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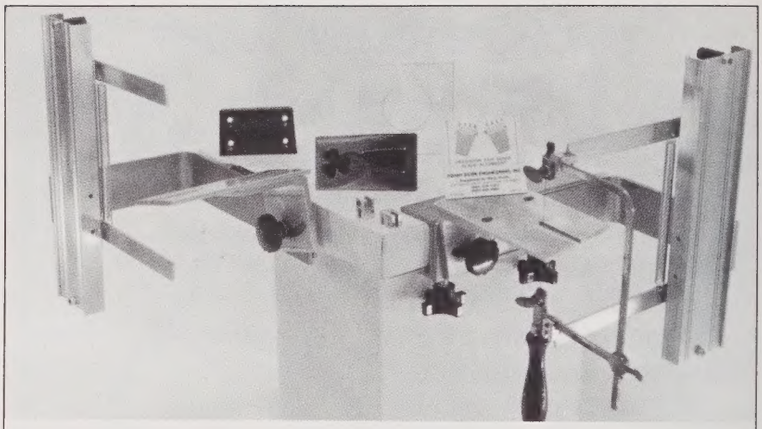

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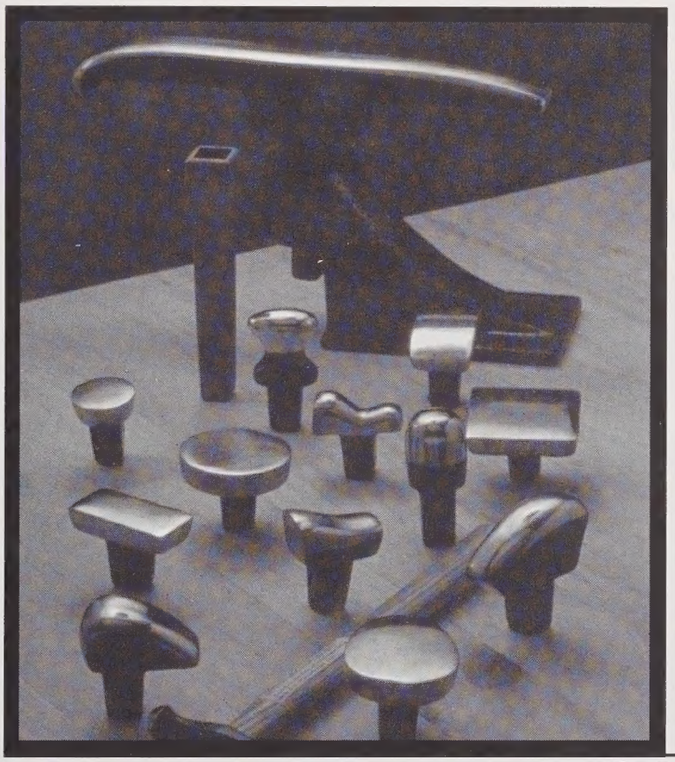

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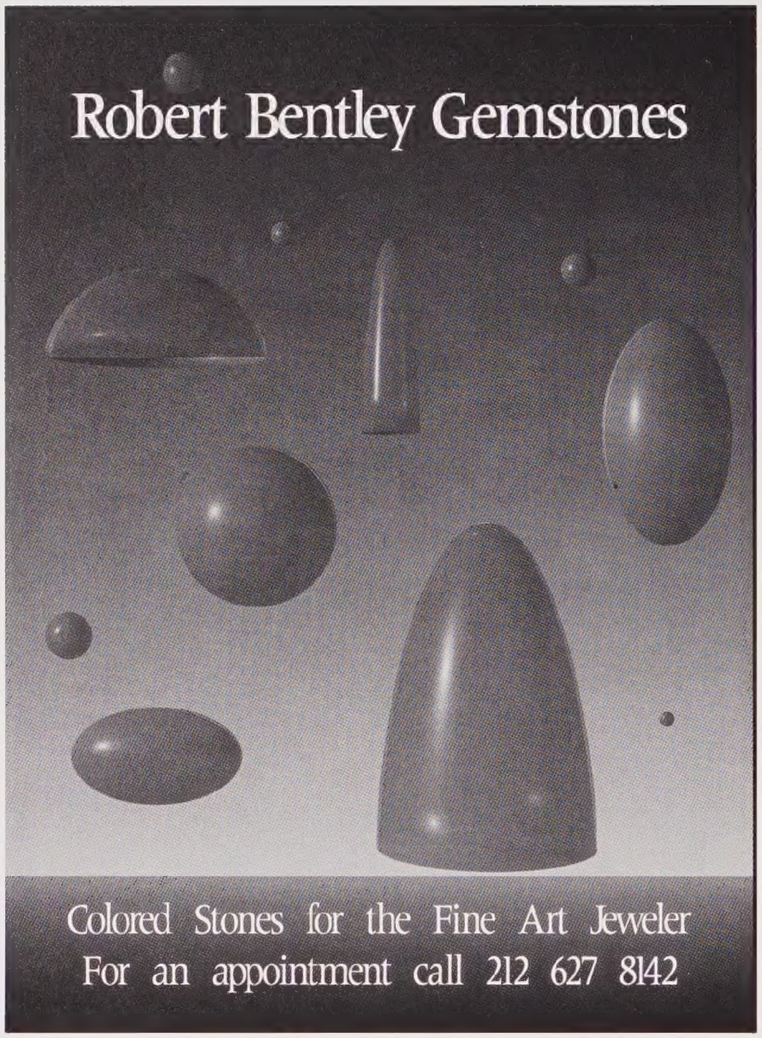

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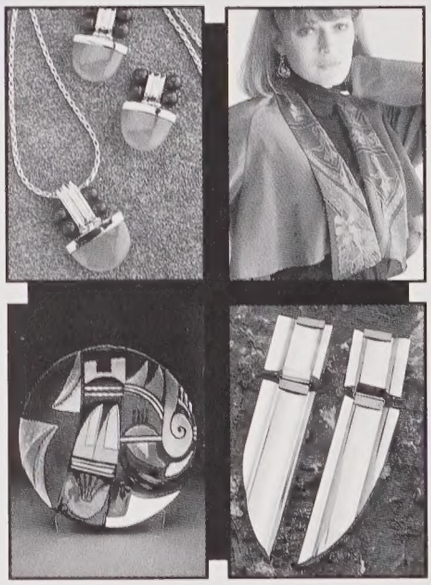

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INDEX OF ADVERTISERS

A & C Distributors	61	Maurice Goldman	49
AGTA	51	Metalliferous	57
Anchor Tool & Supply Co.	63	Miami Jewelry Institute	7
Appalachian Crafts Center	11	Michael Good	1
Art Tech Casting	59	Mobilia	9
Atypic Gallery	3	Myron Toback, Inc.	54
AU Enterprises	62	National Cast Products	56
Babinski	7	Newall Manufacturing	56
Billanti Casting	59	Objects of Desire	3
Bonny Doon Engineering	56	Oregon School of Arts & Crafts	7
Buyers Market	60	Penland	7
C. Bauer Studios	8	Precious Metals West	63
Cargo Hold, The	53	Reactive Metals	52
Concepts	1	Red Sky Plating	63
Cranbrook Academy	8	Revere Academy of Art	13
Creative Metalsmith	3	Rio Grande	IBC
David Fell Co.	49,61	Robert Bentley Gems	58
De Novo	9	Roger Trontz	57
Eastern Smelting	58	Sculpture to Wear	3
Frei & Borel	55, BC	Sheltech	62
Gem 2000	58	Sierra Casting	59
Georgia Dept. of Labor	11	Smith Equipment	54
Grobet File Co.	57,62	SNAG Conference	64
Hauser & Miller	54	Southwest Crafts Center	13
Helen Drutt	1	Stuller Settings	50
J. A. Henkel	55	Susan Cummins Gallery	2
J. Alger Gems	52	Susan Kingsley	15
J. Cotter Gallery	2	Thomas Mann Desugns	8
J.S. Ritter Jewelry Supply	52	Tim Roark Imports	49
Jewelry Arts Institute	13	Triad	60
Jett Gallery	2	Winged Camel Metalworks	9
Jocylin Gobiel Gallery	IFC	Worcester Crafts	11
Larry Paul Casting	54	Young Manufacturing	55

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Native American Storytellers: *Ed Edmo & Vince Wannassay*, Portland, OR.

Panel Discussion: *Susan Cummins* (moderator), Susan Cummins Gallery, Mill Valley, CA; *Keith Lewis*, Seattle, WA; *Kiff Slemmons*, Seattle, WA; *Sylvia Kennedy*, Manhattan Beach, CA; & *Donna Schneier*, NYC, NY.

Special Exhibitions: *North American Student Juried Exhibition*, Contemporary Crafts Gallery; *Mixed Media & Metals Sculpture Exhibition*, Blackfish Gallery; *Op Art: Eyeglasses By Jewelers*, Hoffman Gallery; *Seattle Metals Guild Members Exhibition*, Wentz Gallery at Pacific Northwest College of Art; *Creative Metal Arts Guild Exhibition*, Morrison/Rink Precious Metals Gallery.

Special Events: Casual dinner of soup and salad at the Hilton Hotel followed by bowling and *Northwest Beer Tasting and Pin Swap* at Grand Central Bowl; *Saturday Evening Banquet* with *Wild Bill's Casino*, gambling, dinner and dancing.

Other Events: Friday Evening: *Night on the Town* - Explore Portland nightlife, have dinner, go dancing, see a play or movie, peruse the infamous *Powell's Bookstore*.

Vendor's room featuring gemstones, tools, equipment and metal suppliers, Snag Book Department and *Vendor's reception*.

MORE: *1994 Conference T-shirts*, 100% cotton - $15. May be ordered with registration.

Pre-Conference Workshops: *Metalsmith's Bench Tricks* featuring demonstrations by Eleanor Moty, Michael Croft, Philip Baldwin, Marilyn DaSilva, Jack DaSilva, David LaPlantz, Andy Cooperman, Dennis Werst. *Workshop dates:* March 29 and 30, Metalsmithing Department at the University of Oregon, Eugene, OR. *Exhibition of the 8* workshop Instructor's work at The Museum of Fine Arts, University of Oregon Campus.

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Conference Fees: $170 for members; $185 for non-members; students with I.D. $94 for members, $105 for non-members. Fees must be paid no later than February 14, and covers all conference events. After February 14 a late fee of $25 per attendee will be charged. A cancellation fee of $25 per attendee will be charged prior to February 14 and $50 per attendee after February 14 . Tickets for special events may be purchased for guests. Those who subscribe to *Metalsmith Magazine* only must pay non-member fee.

An *optional meal plan* will be provided for 2 breakfasts and 3 lunches at the Hilton Hotel.

Hotel Room Rates: $99 for single occupancy per night; $99 for double; $119 for triple; $119 for Quad. City hotel tax is an additional 9%. Hotel reservations must be made by February 14 and secured with a deposit of credit card. After this date, room reservations are accepted on a space and rate available basis.

All members of the Society of North American Goldsmiths will receive a registration brochure. Others may request the brochure by writing SNAG '94, 3245 SE Alder Court, Portland, OR 97214.

The above information is subject to change without notice.

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Membership

The Society of North American Goldsmiths

The Society of North American Goldsmiths (SNAG) was formed in 1970 to promote contemporary metalwork and jewelry. Through its publications, services and advocacy, SNAG serves the fine art and jewelry communities. SNAG's publications and conferences provide technical information and critical insight to practitioners and teachers of metalwork. Professional metalsmiths, students, collectors, gallery owners and enthusiasts make up the dynamic mix of the Society.

Services

The Society's annual conference provides a forum for the exchange of many points of view. Speakers of national recognition offer stimulating discourse on a range of topics. Members of the Society attend the conference at reduced rates.

The Society sponsors important exhibitions of contemporary metalwork. Past SNAG shows have been mounted at the Renwick Gallery, the St. Paul Museum of Art and several galleries in New York City. These exhibitions are usually restricted to members only.

The Society maintains an audio-visual library, which contains the portfolios of distinguished members and other notable metalsmiths. Members can rent slides, films and videotapes at a nominal cost.

The Society operates a discount book service, through which important texts on all aspects of the field can be ordered at a reduced price.

Publications

Metalsmith is the only magazine in America devoted solely to the metal arts. Please see the reverse side of this page for a detailed description of this exciting magazine. Membership in the Society includes a subscription to *Metalsmith*.

The *SNAG Newsletter* is published bimonthly and is available to members only. It features timely information on exhibitions, work-shops, conferences and job opportunities throughout North America.

Membership Categories

The Society offers several types of memberships, each tailored to a specific level of involvement in the field of contemporary metalsmithing.

- *General Membership* ($45) is open to everyone and includes subscriptions to *Metalsmith* and the *SNAG Newsletter*, reduced conference fees, access to all of SNAG's services and full voting privileges.
- *Student Membership* ($35) is offered at a reduced rate to any full-time student attending an accredited educational institution. This membership offers all the advantages of a *general membership* but does not carry voting privileges. Please send a copy of your student ID with membership application.
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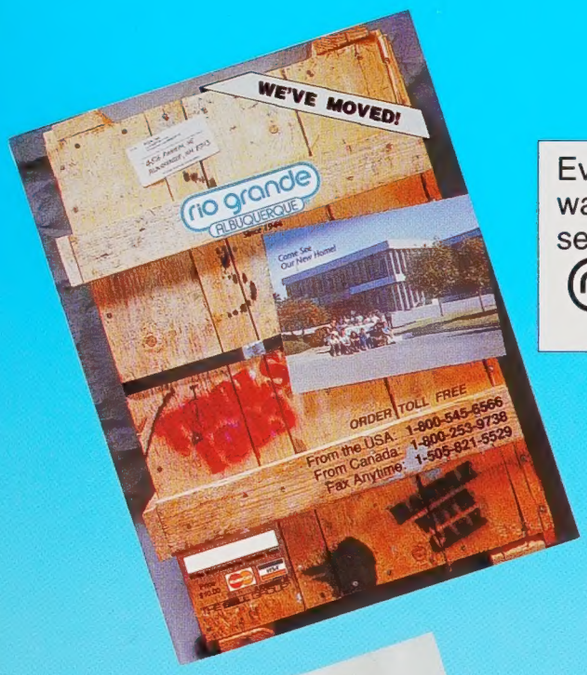

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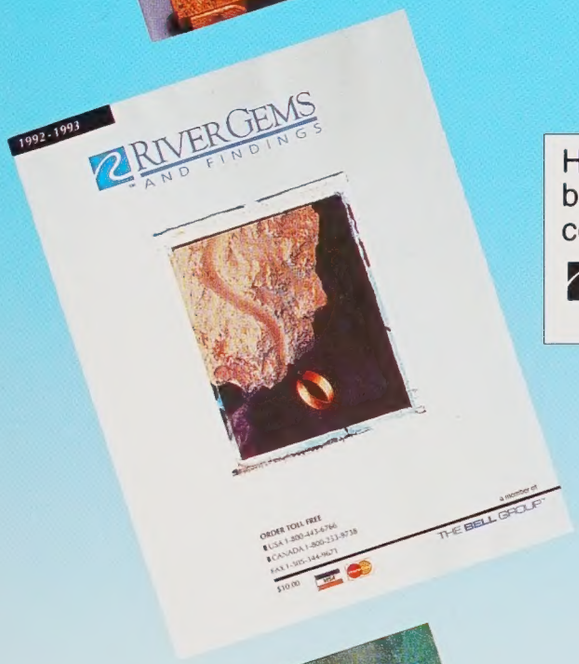

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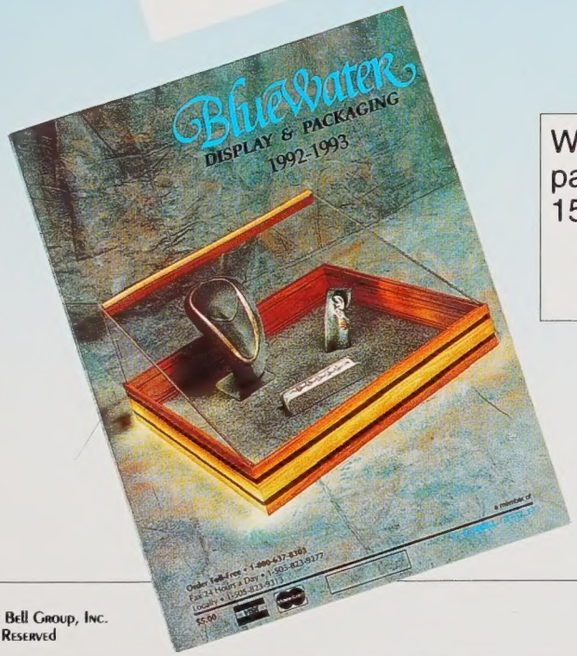

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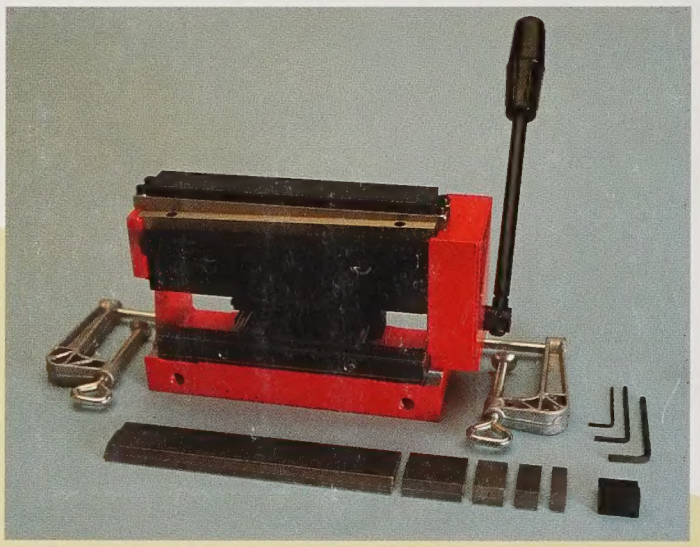

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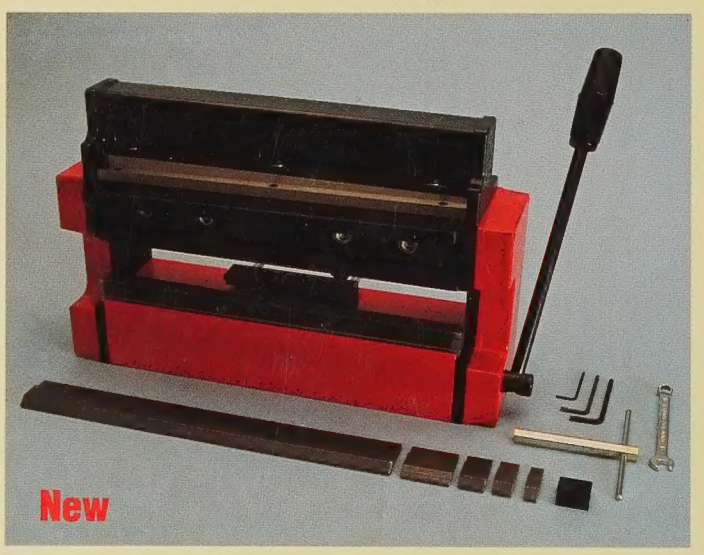

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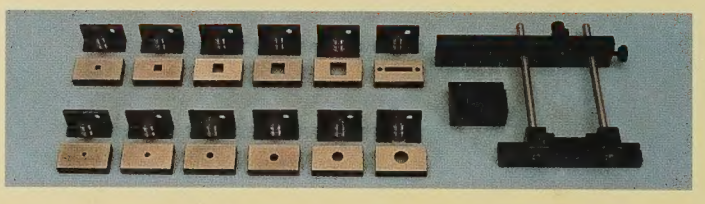

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